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ON MURAL PAINTING.

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IN the last number of this Journal, I alluded to the importance of ascertaining, as far as it is possible to do so, the manner in which mural pictures were formerly executed; for the mechanical processes which, for upwards of three hundred years have withstood the ravages of time and the vicissitudes of the seasons, must assuredly be deserving of our consideration, if not of our imitation. The question of the durability of mural paintings appears to be satisfactorily settled. It is ascertained to depend, not upon climate, but upon the goodness of the materials employed, the perfection of the processes adopted, and their skilful adaptation to the peculiar localities where they are intended to be introduced. These are points of the utmost importance to the painter; for upon them, whatever may be his merits in the higher qualifications of Art, must ultimately rest his hopes of transmitting his name to posterity. The mighty genius of Leonardo da Vinci could not preserve his admirable Cenacolo from the decay which resulted from the imperfections of the ground on which he worked, and the perishable nature of the materials he employed; while the fresco of Mortorano, painted in 1495, on the opposite end of the Refectory, exists in an almost perfect state, and is a convincing proof of the excellence of the technical processes of the artist.

Much information of a practical kind may be obtained from an examination of the present state of mural paintings; I shall, however, take another opportunity of returning to this subject. On the present occasion I propose to make a few observations on the various methods of mural painting practised at different periods in Italy—so far, at least, as we are at present acquainted with them;—and to offer a few suggestions as to the adoption of some of these technical processes and modes of decoration in this country.

The anonymous author of the "Notizia d'opere di disegno nella prima metà del Secolo XVI. esistenti in Padova, Cremona, Milano, &c.," speaking of the old fresco paintings (as he called them) in the Cortile of the Archbishop's palace at Milan, the Castle of Pavia, and elsewhere, states that they "shone like mirrors," and he adds "even now one can see oneself in them." The old paintings in the Castle of Pavia, to which he alludes, may have perished, but those at Milan are yet in existence, and the glassy surface they still present, after a lapse of upwards of three centuries, attests the truth and accuracy of the writer's observation. The very fact, however, of his making the observation, proves that the writer was a stranger in that part of Lombardy, for the glassy surface is not peculiar to these pictures, but it may be seen on the mural paintings of Ambrogio Borgognone, Luini, Gaudenzio Ferrari, and others of the Milanese

school: it may also be seen on parts of the old paintings by Avanzi and Aldighieri in the chapel of S. Felice, in the church of S. Antonio at Padua, and also in the old part (for the paintings have been restored) of the mural pictures in the Scuola of S. Antonio, and the small church of S. Giorgio, at Padua. In the Cortile of the Archiginnasio, at Bologna, is a portrait of Carlo Borromeo, painted by Bernardino Luini. It has been sawn from the wall and removed to the situation it now occupies; this painting has the same glassy surface, which neither age nor accident seems capable of destroying: it differs in this respect from the frescoes of the Bolognese school which surround it on all sides, and which, as far as my observation extends, have not the polished surface. The glassy surface may also be traced on the mural paintings by Lattanzio Gambara, a pupil of Antonio Campi, of Cremona; and the interesting portraits of Correggio and Parmegiano, painted by Gambara between 1568 and 1573, just within the principal door (on the left hand as you enter), of the Duomo of Parma, perhaps owe their preservation to this circumstance. The outline of these pictures is indented with the style, a proof that they were certainly begun in fresco. That this peculiar polish was not confined to paintings in interiors, is proved by the old mural picture on the south face of the wall which encircles the town of Bassano, which, in spite of exposure to the air, still exhibits a glassy lustre where the surface has not been broken up and destroyed by the hand of man.

I am not aware whether this glassy surface is to be found on mural paintings in other parts of Italy; the observation of the anonymous writer would lead us to infer that it was not: neither Cennini nor Vasari allude to it, whence it may be concluded that it is not general, if, indeed, it existed at all, in Tuscany; Armenini also, who travelled through Italy for nine years, studying painting, and obtaining information from the best masters, is silent upon the subject. It is, however, certain that the custom of polishing mural paintings was common, if not general, in the Milanese, and that it existed in the Venetian territories as late as the early part of the sixteenth century: as the glassy surface is not seen on the frescoes of Correggio, at Parma, it may be concluded that it was not generally adopted in the Parmesan at the time Lattanzio Gambara was painting at Parma. Early frescoes and mural paintings have, however, a smooth surface and a fine intonaco, while those executed at a later period are rough and granular, as if the intonaco were composed of very coarse sand. The Diana of Correggio, in the Convent of S. Paolo, at Parma, has a smooth but not a glassy surface, and an indented outline. The modern frescoes of Appiani, at Milan, and those of Paoletti and Damin, at Padua, are rough and granular. A shining surface is generally considered a disadvantage to mural decorations, but it is to be observed that the glassy polish of the old pictures, to which I have alluded, does not reflect light like varnish, or prevent their being viewed conveniently from all points; and where paintings are exposed to dust and smoke, as they will certainly be in this country, some degree of polish may be a great advantage to them, by preventing the accumulation of dust, and by permitting them to be wiped or washed without injury. Vitruvius informs us that the ancients were so well aware of the injury arising from smoke and dust, that they were accustomed to polish the walls of the winter apartments, which were exposed to damage from this cause, while those appropriated to summer use were adorned with ornaments in relief and paintings. Among the ancients, a plain white surface was probably polished by friction, but vermilion was protected from the action of the air by a coat of punie wax liquefied with oil. Leon Batista Alberti suggests the addition of other ingredients to the oil and wax. After describing the mode of preparing the intonaco and of applying it, he says—"It must be smoothed and made even with smoothing boards, floats, and other things of that kind, while yet soft. If the last coat of pure white be well rubbed, it will shine like a looking-glass; and if when the same is nearly dry, you anoint it with wax

and mastic, liquefied with a very small quantity of oil, and then heat the wall, so anointed, with a chafing-dish of lighted charcoal, it will surpass marble in whiteness. I have found by experience that such intonachi never cracked, if in making them, the moment the little cracks begin to appear, they are rubbed down with bundles of twigs of the marsh-mallow, or of wild broom. But if, on any occasion, you have to apply an intonaco in the dog-days, or in very hot places, pound and cut up very finely, some old rope, and mix it with the intonaco. Besides this, it will be very delicately polished if you throw on it a little white soap dissolved in tepid water." It will be observed, that Alberti directs the wax and mastic to be applied before the intonaco is quite dry, so that they may combine intimately with the intonaco, and thus be more firmly united. There appears, however, no reason why this polish should not be applied upon a dry surface, to which it will adhere, especially after the application of the cauterium, which will probably cause the wax and mastic to penetrate to a certain depth the material on which it is applied. The addition of white soap cannot be recommended, as it contains a salt, which must be always injurious to paintings. The general resemblance of the whole composition to the "eau composite," which Le Begue mentions (*Ancient Practice of Painting*, p. 307), as a vehicle for all kinds of colours, will not escape the notice of the reader. The difference lies in the substitution of water in the latter recipe for the oil recommended by Alberti. Mastic mixed with wax is the composition with which Agnolo Gaddi repaired the old mosaics in the Church of S. Giovanni at Florence. Vasari tells us how successfully it was employed, and that no further reparation had at any time been necessary. A mixture of wax with white curd soap and water, applied to the surface of a plaster cast, and afterwards polished with a soft cloth, although it does not exactly give the plaster the appearance of marble, adds greatly to its beauty. There seems little doubt that the use of wax in the arts was more general, and that it continued to be employed down to a much later period than is commonly believed.

Mr. Wilson, in his very interesting Report on Fresco Painting, mentions having been informed by Signor Marini, a distinguished fresco painter, that in cleaning some of the frescoes by Ridolfo Ghirlandaio at Florence, he observed that they had been glazed with something "unctuous." Might not the glazing of which he speaks have been the polish recommended by Alberti?

It appears to me, that this polish is calculated to be extremely useful in mural decoration of all kinds, since it may be applied upon all surfaces, and will afford an effectual and durable protection from the injuries arising from smoke and dust. If it be liquefied in a fixed oil, it will be more durable than if an essential oil be used, but at the same time not so pale in colour; and although a little mastic will be a decided improvement, the smaller the proportion that is employed, the more likely will the polish be to preserve its colour and firmness. Mastic, how pale soever it may be at first, in process of time acquires the yellow hue of the dry resin, while wax, on the contrary, bleaches by exposure to the air. Paintings in distemper may, by this application, be rendered as durable as fresco, perhaps more so, for tempera paintings of the fifteenth century with a polished surface are found in as good a state of preservation as fresco-paintings of a much later date without it. It is true that the actual composition of the polish on the mural paintings of Lombardy is unknown. It cannot be the result of friction, for that would efface the finer touches of the painting, and the marks of the brush are visible in many early pictures which have the glassy surface. The preservation of the whites and other delicate colours, proves that it cannot be attributed to a coat of fixed oil, or of oleo-resinous varnish; and the solid and uniform surface of the paintings, which is never defaced by cracks, as well as the date of some of the pictures, which is anterior to the introduction of spirit or essential oil varnishes, may be considered evidence that the latter have not been used.

The practice of painting in buon-fresco is at

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tended with acknowledged technical difficulties, and the great skill and facility of execution which such paintings require, the inability of working on them at all times of the year, and the uncertainty of employment which at present exists, may, to a certain extent, and in spite of its manifest advantages, prevent the practice of this branch of the art from becoming so general as could be wished. But painting in distemper is not attended with the difficulties and inconveniences incident to fresco-painting; it may be employed on a small scale; it may be altered at pleasure; and it can be executed at any time of the year. It has, it is true, the disadvantages of drying inconveniently fast, and of the colours being liable to be disturbed by water. The former defect may be remedied by adding honey to the size used in painting; the latter by applying wax to the surface, either alone or with mastic, as recommended by Alberti; or where a resinous varnish is not objected to, the painting may be varnished in the usual manner. Painting in distemper is taught in the Schools of Design, and under the instruction of these most useful institutions, a class of artists is now rising, whose skill and taste will, we trust, be exercised in the decoration not only of our public buildings and the mansions of the nobility, but of the private habitations of the middle classes. It is the custom in Italy to decorate the white walls and ceilings of the apartments of country hotels with arabesques of various colours,—the rooms are in consequence always clean and light, and if the surface were smooth and polished, instead of being rough and granular, this simple and inexpensive kind of embellishment would last for ages. The advantages of a decoration of this kind will be appreciated in this country, where the smoke and dirt soil the full-coloured paper-hangings, and so, diminish considerably the brief and subdued light of the days in winter. The fashion of adorning the mansions of private gentlemen with elaborate and rich arabesques in the Italian fashion, has already been introduced into this country by Sir Robert Peel, to whose liberal and enlightened patronage and encouragement the Fine Arts in this country are so deeply indebted. The staircase in the house of Sir Robert, in Whitehall Gardens, has been painted by Mr. Gruner with great taste and ability, and we hope that ere long this mode of decoration will entirely supersede those which have been hitherto in use, in all cases where fresco or fresco-secco is not admissible, and where cabinet paintings are not intended to be introduced. Decorations of this kind cannot fail to be of the greatest advantage to art in this country by furnishing to the young artists educated in the Schools of Design an employment, which, while it affords scope for the development of their taste and ability, will yield them an honourable and lucrative means of subsistence.

Our knowledge of the different methods in which mural paintings were formerly executed is as yet extremely limited. Much has been done towards discovering the methods of painting formerly in use; much still remains to do. In oil painting we find a diversity of grounds, a diversity of vehicles, and a diversity in the method of working. A similar diversity seems to exist with regard to mural paintings, which, some years ago, were classed, in this country at least, under the general name of fresco-paintings, unless they were known to have been actually painted in oil. Increased acquaintance with works of art, together with the diffusion of Art-Literature, has supplied us with better information on this subject. It is now well known that the art of painting in buon-fresco without re-touching in secco, is not of early date, and that it arose out of the earlier methods to which it was deemed superior; for the old painters did not possess sufficient skill and facility of execution to enable them to complete their pictures while the wall remained damp, and they were forced to finish them in secco. It is generally considered that there does not exist any picture in buon-fresco which was executed previously to the revival of the art by the Carracci. This opinion, however, can scarcely be correct. The terms in which Vasari (whose work was completed in 1547, eight years before the birth of

Ludovico Carracci), speaks of this Art, show the importance attached in his time to the completion of frescoes without re-touching in distemper. Not only does he deprecate this practice in his Introduction, but he takes occasion to allude to it in various parts of his "Lives of the Painters," and always with disapprobation; and he never omits to praise those artists who painted entirely in buon-fresco. The instances of the latter are however rare, and it is impossible to arrive at any other conclusion from the perusal of Vasari's work, than that the practice of beginning pictures in fresco, and finishing them in distemper, (that is to say, with colours mixed with size), was general previous to the time of the biographer, and so common at the period when he wrote, that painting in buon-fresco might be considered as the exception, and not the rule of the contemporaries and predecessors of Vasari. Indeed, the practice of re-touching seems to have been so general, as to have been resorted to sometimes unnecessarily, or, to speak more correctly, the picture was painted throughout with the common colours used in fresco, and then the more brilliant colours, and, in some cases, gilding, were afterwards touched upon these. As instances of this may be mentioned the "Last Judgment," by Michael Angelo, which was exhibited by order of Pope Paul III., before Michael Angelo had added certain re-touchings in secco which he contemplated, and which the painting never afterwards received; and also the fresco by Franciabigio, in the S. S. Annunziata at Florence, which was exhibited in a similar manner, without the knowledge of the artist.*

In spite of its technical difficulties, fresco-painting was sometimes practised by women. There is an external fresco, protected however by an arcade, in the Cortile of the Archiginnasio at Bologna, painted by Teresa Moneta Muratori. The picture is in good preservation, and the execution evinces considerable skill; but as the lady was assisted by some painter, it is not easy to decide how much of the work was really her own.

The earlier paintings were begun in fresco and finished in distemper, which was sometimes used sparingly in re-touching and finishing, and at others was employed so extensively that the pictures were half tempera-paintings. Sometimes they were begun and finished entirely in distemper, and not unfrequently the draperies were finished with oil, but there appears to be no well authenticated instance of the painting of flesh entirely with oil, on walls or otherwise, in the fourteenth century; at a later period mural-paintings were sometimes painted entirely in oil. We have written descriptions of all these processes by different authors, but there is in mural-paintings such a similarity of appearance, that a close examination is frequently insufficient to determine in what manner certain pictures were painted. And where no direct documentary evidence exists of the way in which they were painted, it is only when

* Michael Angelo appears to have submitted quietly to the impatience of the Pope; Franciabigio, on the contrary, was violently irritated at the liberty taken by the monks in exhibiting his picture without his consent. Vasari's account of his anger is interesting in a historical point of view, because it shows that at the period when this event occurred the Inquisition had not attained in Italy that terrible power by which it was so fearfully distinguished in Spain. The contrast between the fate of Franciabigio and that of the sculptor Torrigiano is no less striking than instructive. The offence of both artists was the same. Franciabigio vented his anger at the liberty taken by the monks, by defacing some of the principal figures, especially the representation of the Virgin, breaking up the surface with a mason's mallet; the monks, apparently more alarmed at the probable destruction of the picture than shocked at the insult offered to the Virgin, sought to restrain his violence by simply holding his hands, and offering him double payment to restore his works. Franciabigio turned a deaf ear to their solicitations, and the picture remained as he left it; and, according to Vasari, either from reverence of the work or of the artist, no other painter could be induced to complete it. The fate of poor Torrigiano was more melancholy. His disappointment at receiving in payment for his beautiful statue of the "Virgin and Child" the paltry sum of thirty ducats, paid in the small brass coin called *maravedi*, (which, to make them appear of more importance, were brought to him in two sacks), was so great, that, forgetting the sacred character of the image, he broke it suddenly to pieces. As the consequence of his sacrilege, he was thrown into the prisons of the Inquisition, and condemned to torture and death. But his cruel persecutors were foiled—he expired under the horrors of his impending execution.

they have been obliged to undergo the dangerous process of cleaning and restoring, or when some parts have been submitted to chemical analysis, that the mode in which they were executed has been ascertained. In addition to the different processes alluded to above, recent investigations have shown that wax was, at least occasionally, employed, not only at a very early period, but in the sixteenth century. Whether it was so used in pursuance of the traditional practices which have descended to us, or whether by way of experiment, is unknown. The Italian artist who has recorded the result of the analysis of the pictures by Trotti (Malosso) at Parma, has neglected to inform us whether the wax which was discovered in them was dissolved in fixed oil, in an essential oil, or in an alkaline solution, or whether it was combined with a resin. These are points which it is important to ascertain. It is also uncertain whether the wax was used in the painting, or whether it was applied to the surface of the picture when finished, and then melted into and incorporated with it, by the application of heat. This last question must probably remain undecided. Chemists have declared that it is impossible to distinguish, after a lapse of years, whether oil had been actually mixed with the colours in painting, or whether the picture, when finished, had been saturated with oil; and this will probably be the case with wax, for this substance, when assisted by heat, will even penetrate marble to the depth of the sixteenth part of an inch.

Fresco-secco has been practised from a very early period in Italy; its durability is unquestionable; the facility of employing various colours which are inadmissible in fresco, is a decided advantage, but it is inferior to fresco-painting, inasmuch as it cannot be washed, at least without the application of a protecting varnish. Some of the beautiful pictures by Luini in the Monastero Maggiore at Milan, were formerly considered as frescoes, but they are now stated on good authority to have been painted "in the ancient manner on white stucco." The art of painting in buon-fresco is undoubtedly more difficult of attainment, as it requires greater skill and power in the artist; but the method of Luini, whatever it was, is so beautiful, and it is so well adapted not only for paintings on a large scale, but for smaller works which are intended to be viewed closely, such as the decorations of private dwellings, that if it could be ascertained, it might be revived with great advantage. The process adopted by Luini was probably not peculiar to himself. The stucco, for instance, may have been derived partly at least from the ancients, whose methods were preserved by Vitruvius, and the painting executed in the manner usual in Lombardy at that period, the lakes and finishing touches being added before the final polishing of the surface. The last process may have been conducted in the manner recommended by Alberti.*

ON THE APPLICATIONS OF SCIENCE TO THE FINE AND USEFUL ARTS.

PHOTOGRAPHY ON GLASS PLATES.

PHOTOGRAPHY advances steadily towards perfection. In 1839 the attention of the scientific world was called to a "*Process by which natural objects may be made to delineate themselves without the aid of the artist's pencil*;" and they deemed it of the utmost importance as a physical discovery. Nor were they deceived. From the suggestions naturally arising from so very interesting a fact, as that the solar rays, however weakened in intensity, were capable of producing chemical changes, in a longer or shorter space of time, we have discovered many remarkable facts connected with the influence of sunshine on the organic and inorganic states of matter, and arrived at a knowledge of the laws regulating some great natural phenomena, which were previously involved in obscurity.

At that time the public regarded the production of a faint, but delicate, shadow of an external

* To be continued.

object, formed in a dark box by rays collected in the focus of a lenticular piece of glass, as the perfection of natural magic; but now we have presented to us sun-drawn pictures, as decided in their characters as any Sepia drawing, comprehending the most minute detail and great breadth of effect. They have, however, still wanted the charm of aerial perspective; and as differently coloured bodies radiate the chemically active principle with degrees of intensity which bear no relation to the luminous character, they have been defective as faithful transcripts of nature under all conditions. The first of these objections to Photographic pictures on paper appears to be now removed. All the productions obtained on glass plates which we have examined have their distances correctly preserved, and the magic of a "painted air" lends its sweet enchantment to the heliographic landscape. The second objection still exists, and until we find some sensitive body which shall be uniformly influenced by the rays proceeding from either a yellow or a blue surface, it must continue a defect in all photographic delineations.

In our Journals for May and August, 1848, we described the peculiarities of the most important Photographic processes on paper, and explained the differences between the negative picture—with lights and shades reversed—and the positive one copied from it, having its lights and shadows correct, as in nature. In copying from a negative on paper, the resulting Photograph always presented a certain woolliness and want of sharpness, which arose from the circumstance that the texture of the paper on which the negative picture was obtained, was copied, with the positive image, to a greater or less extent, according to its want of transparency. By the use of glass plates, which ensure perfect transparency where required, this defect is entirely overcome; and the Photographs copied from originals on glass possess a degree of sharpness, superadded to the beauties of the ordinary pictures which can scarcely be excelled.

The French have certainly taken the lead in bringing forward this recent improvement, but at the same time it is but justice to notice that glass plates were first used, and, to a certain extent, with success, by Sir John Herschel in 1839. Previously to describing the methods now employed, we shall give the processes as detailed by Herschel, believing that they will be found equally valuable, under some modifications, as the more recent methods of manipulation. The paper from which we quote will be found in the *Philosophical Transactions*, Part I., for 1840:—

"With a view to ascertain how far organic matter is indispensable to the rapid discoloration of argentine compounds, a process was tried which it may not be amiss to relate, as it issued in a new and very pretty variety of the Photographic Art. A solution of salt of extreme dilution was mixed with nitrate of silver, so dilute as to form a liquid only slightly milky. This was poured into a somewhat deep vessel, at the bottom of which lay horizontally a very clean glass plate. After many days, the greater part of the liquid was decanted off with a siphon tube, and the last portions were slowly and cautiously drained away, drop by drop, by a siphon composed of a few fibres of hemp, laid parallel, and moistened, without twisting. The glass was not moved till quite dry, and was found coated with a pretty uniform film of chloride of silver, of delicate tenuity and chemical purity, which adhered with considerable force, and was very little sensible to light. On dropping on it a solution of nitrate of silver, however, and spreading it over, by inclining the plate to and fro (which it bore without disturbing the film of chloride), it became highly sensitive, although no organic matter could have been introduced with the nitrate, which was quite pure, nor could any, indeed, have been present, unless it be supposed to have emanated from the hempen filaments, which were barely in contact with the edge of the glass, and which were constantly abstracting matter from its surface in place of introducing new.

"Exposed in this state to the focus of a

camera, with the glass towards the incident light, it became impressed with a remarkably well-defined negative picture, which was direct or reversed according as looked at from the front or the back. On pouring over this cautiously, by means of a pipette, a solution of hyposulphite of soda, the picture disappeared; but this was only while wet, for, on washing in pure soda and drying, it was restored, and assumed the air of Daguerreotype when laid on a black ground, and still more so when smoked at the back, the silvered portions reflecting most light, so that its character had, in fact, changed from negative to positive. From such a picture (of course, before smoking), I have found it practicable to take Photographic copies; and although I did not, in fact, succeed in attempting to thicken the film of silver, by connecting it, under a weak solution of that metal, with the reducing pole of a voltaic pile, the attempt afforded distinct indications of its practicability with patience and perseverance, as here and there, over some small portions of the surface, the lights had assumed a full metallic brilliancy under this process. I would only mention further to those who may think this experiment worth repeating, that all my attempts to secure a good result by drying the nitrate on the film of chloride have failed, the crystallisation of the salt disturbing the uniformity of the coating. To obtain delicate pictures, the plate must be exposed wet, and when withdrawn, must immediately be plunged into water. The nitrate being thus abstracted, the plate may then be dried, in which state it is half-fixed, and is then ready for the hyposulphite. Such details of manipulation may appear minute, but they cannot be dispensed with in practice, and cost a great deal of time and trouble to discover."

Sir John Herschel then offers some remarks on the advantages offered by glass plates, as the only effectual means of studying the habitudes of the sensitive Photographic preparations; he then proceeds:—

"I find that glass coated with iodide of silver is much more sensitive than if similarly covered with the chloride, and that if both be washed with one and the same solution of nitrate, there is no comparison in respect of this valuable quality, the iodide being far superior, and, of course, to be adopted in preference for use in the camera. It is, however, more difficult to fix the action of the hyposulphites on this compound of silver, being comparatively slow and feeble. When the glass is coated with bromide of silver, the action *per se* is very slow and feeble, and the discoloration ultimately produced far short of blackness; but when moistened with nitrate of silver, it is still more rapid than in the case of the iodide, turning quite black in the course of a very few seconds' exposure to sunshine. Plates of glass thus coated may be easily preserved for use in the camera, and have the advantage of being ready at a moment's notice, requiring nothing but a wash over with the nitrate, which may be delayed till the image is actually thrown on the plate and adjusted to the correct focus with all deliberation. The sensitive wash being then applied with a soft flat camel hair-brush, the box may be closed and the picture impressed, after which it requires only to be thrown into water and dried in the dark to be rendered comparatively insensible, and may be finally mixed with hyposulphite of soda, which must be applied hot, its solvent power on the bromide being even less than on the iodide."

Experience enables us to add a few particulars of manipulation to these processes, by which they may be greatly improved. The film of chloride or other salt of silver thus formed, is exceedingly thin, and it becomes desirable, where the original negative picture is to be used, to print off positives. Sir John Herschel has remarked, that we cannot allow the wash of nitrate of silver to dry upon the coating of chloride or iodine. If, however, we dip the glass, coated with any of these insoluble salts of silver, into a solution of the same salt as is employed to decompose the nitrate of silver in

the first instance, and having removed it, allow all the surplus moisture to flow off by placing the plate nearly upright, we may then by washing it with a solution of the nitrate considerably thicken, and that with much uniformity, the sensitive layer on the glass.

Mr. Townson has employed glass plate prepared in this manner, with much success. The method he adopts, is to have a box the exact size of the glass plate, in the bottom of which is a small hole; the glass is placed over the bottom, and the mixed solution is poured in. As the fluid slowly finds its way around the edges of the glass, it filters out, leaving the fine precipitate behind it on the surface of the plate; by this means the operation of coating the glass is much quickened.

Experiments have been made with some success, to produce films of silver on glass plates by Drayton's silvering process, which has been already fully described in the *Art-Journal*, Nov. 1848, and then, by acting on these metallic films with iodine or chlorine, to form adherent chlorides or iodides.

There are so many valuable points about these methods of experimenting, that although they have not hitherto been rendered available in practice, we feel certain they must become so as soon as proper care is directed to these forms of manipulation. The attention of the public being turned to the albuminised plates, and considerable discussion having arisen, from the circumstance that the patentee of the Calotype process is about to secure a new process, said also to be on glass, by a patent, we have been induced to give all the particulars connected with this new form of Photography with which we have become acquainted.

The most satisfactory mode of proceeding appears to be as follows—which is not exactly the plan adopted by either Niepce or Everard. The whites of two or three recently laid eggs are well beaten, and all the stringy, opaque portions taken out; the fluid should then be allowed to stand until it is perfectly clear. Dissolve fifteen grains of iodide of potassium in about two teaspoonfuls of a solution of good gelatine (isinglass), add this to the whites of the three eggs, again well beat together, and set the mixture aside to become clear. Take a perfectly flat piece of glass, which is free of air bubbles, and clean one surface by rubbing it with cotton and a few drops of spirits of wine; then spread the albuminous mixture over the plate as uniformly as possible, and place the glass to rest upon one corner, so that the superfluous fluid may flow off. By this means a very thin and uniform coating of albumen will be left on the glass plate, and it must be allowed to dry in a warm, but not a hot place. In this condition the glass plates may be kept for use. To render them sensitive, take a solution of nitrate of silver, thirty grains to three fluid ounces of distilled water; pour this solution into a flat dish, and, holding the glass plate by the edge, care being taken not to touch the albumen with the fingers, dip the prepared face into it; the silver immediately combines with the iodine, and forms over the entire surface of the albumen a uniform layer of iodide of silver, the albumen at the same time contracting slightly from the action of the caustic salt of silver upon it. In this condition the plate may be placed in the camera, and the photographic image impressed. But if it is desired to render the plate more sensitive, it is the best practice to allow the plate to dry, and then give it a second wash of nitrate of silver combined with a few drops of gallic acid, or of the sulphate of iron; the plate having remained in the camera the proper time—of this experience must be the guide—it is treated in precisely the same manner as if the picture was on paper. If the calotype form of manipulation be preferred, it is washed with the gallo-nitrate of silver. It must, however, be remembered that this process, though glass plates may be used, is still subject to the operation of the Patent Laws. The sulphate of iron, as employed in the *Energiotype*, and which has been shown to possess the property of developing pictures from surfaces prepared with any of the salts of silver, is, however, perfectly untrammelled, and may be employed by any one. The very sensitive process of Dr. Woods, the Cata-

lysotype, is also peculiarly applicable to these albuminised glass plates, and we believe it will be found to be far more certain than it has proved to be on paper, and this process is also free from any patent restrictions. Whichever of these processes may be employed, the process of fixing is first to plunge the plate into clean water, and then to wash with a solution of the hyposulphite of soda.

We understand that several improvements upon the above methods, on glass, have already been effected by several gentlemen, some of them members of the Photographic club, which however they decline publishing until the period allowed for specifying the patent now sought shall have expired.

Our patent laws are in every respect adverse to the progress of improvement, and they really afford a very insufficient protection to an inventor, unless he is prepared to incur a large expenditure of money on law.

No person can for a moment object to any man, who has made a *bona fide* discovery of a useful process or object, endeavouring to secure to himself the advantages which may arise from the public employing the same—this is strictly legitimate. But the false position in which all parties are placed by the present patent laws, is well shown by the case at present under discussion. A discovery is made in France, and very shortly after the publication of that discovery on the Continent, a patent for a new process of photography on glass plates is applied for. This may or not be a discovery by the applicant—we are assured that it is so in the present case. He is however allowed six months from the date of his application to the sealing of his patent, and six calendar months for enabling him to specify. The object of this is to enable the patentee to render his discovery as perfect as possible; but it not unfrequently happens that the patentee reserves his right of specifying to the very last moment, that he may include within his specification every process, subject, or matter—every information he may obtain privately or publicly, and thus secure a monopoly. The result of this is, a determination on the part of those gentlemen who have been most active in improving the Photographic processes, to refrain from publishing anything until the specification of this patent is enrolled. Thus the public are prevented from receiving such information as many men of science and photographers would be but too ready to communicate, but fear to do so, lest they may have to incur the risk of a lawsuit, for using processes of their own discovery. It is not unusual for parties applying for a patent—not merely to state the materials employed in their process—but to include in their specifications every material that can be substituted for those they employ. Every man should be protected against any infringement of his right, if such an infringement can be shown to be merely a dishonest substitution of some one element for another; but it is commonly attempted to speculate upon materials which may possibly answer the end desired, and, without having tried a single experiment, to include a long list of articles in the specification which the patentee never intends using, many of which he cannot employ, solely for the purpose of hampering investigation. This, we find upon inquiry, proves often a fatal mistake, a patent being more frequently declared to be invalid from claiming too much, than from any deficiency in the claim.

A reform of our patent laws is much to be desired; the entire practice of the courts is unsatisfactory; and many of the most experienced of our patent agents exclaim against the continued practical injustice to which real inventions are subjected.

Many of our best artists are now employing Photography with the greatest advantage in their studies. With a camera, rendered portable by many ingenious methods now adopted, the lover of Nature is enabled to select his subject, and by the delay of a few minutes only to carry off a transcript. This he can transfer to canvas at his leisure, preserving all the beauties arising from delicacy of detail and accuracy in the general result. Paper has presented many

difficulties; at the same time, as from its convenient portability, it has many advantages. Glass plates, however, offer such a perfect transparency, and manipulation upon them will be found to be really so easy, that we doubt not they will be generally employed. From results we have seen, we have no hesitation in predicting, that as soon as the patent law allows a free publication, we shall have to put our readers in possession of many greatly simplified manipulatory processes, by which pictures may be readily obtained far exceeding anything yet produced, either in England or on the Continent.

ROBERT HUNT.

LETTERS

TO AN ENGLISH LADY AMATEUR.

BY G. F. WAAGEN,

Director of the Gallery of the King of Prussia, and Professor of the University of Berlin.

SINCE the last communication, Madam, which I had the honour of making to you, my thoughts have been much engaged with the subject of the monument, which is still due from the English nation to their great Queen Elizabeth. In order that such a monument should be sufficiently popular and universally intelligible, I think the realistic element should greatly preponderate throughout; that it should partake therefore of the portrait character, and that the costume of the period should be adopted. The monument of Frederic the Great, which the celebrated sculptor Rauch has just completed in Berlin, affords ample proof that a first-rate artist is all that is necessary to overcome the greatest difficulties of costume, and produce a work that shall satisfy the requirements of the artist and connoisseur, as well as those of the amateur and the uninitiated. I think, then, the Queen should be represented in royal robes upon a pedestal of moderate height. The four corners of the latter should be cut off, to admit the statues of Lord Burleigh, Sir Francis Drake, Lord Bacon, and Shakspeare; the representatives respectively of statesmanship, maritime supremacy and navigation, science, and poetry. As Bacon was indisputably the greatest genius of his age in the department of science, it would appear to me little and undignified after the lapse of more than two centuries, to exclude him on the score of his moral character. The sides of the pedestal would be admirably adapted for reliefs representing the most important events of the great Queen's reign. The whole should be executed in bronze in order to secure its durability, and erected in some convenient central situation in London, open to the public, but not of too large extent.

Besides the important relation in which the arts of painting and sculpture stand to church and state, they are eminently calculated to elevate and refine private life in all its various gradations. In the dwellings of the rich this end may be attained by the beauty of the proportions, the taste and richness of the architectural ornaments, as also of the furniture. But with the assistance of the arts of sculpture and painting the same object may be gained therein, in a much higher degree. Here, indeed, the artist's creative fancy draws objects of the most various natures within its magic circle. At one time some great event of ancient story, as for instance, "Alexander's entry into Babylon," by Thorvaldsen, in the Villa Sommariva on the lake of Como, is made to pass before our eyes in all the reality of life though beautified by Art. At another, the subject of a fable is presented to us clad in some rich dress, as for instance, the myth of "Cupid and Psyche," which Raphael executed for that lover of Art, the merchant Agostino Chigi, in the villa of the latter, now known under the name of the Villa Farnesina. Where, however, the means and space are too limited to permit of a display of Art on this monumental scale, sculpture may always have recourse to the exposition of single statues, for which purpose, simple but graceful and attractive subjects are the best calculated. I may cite as examples of

such subjects, "The Youth extracting a Thorn," in the Capitol; "The Boy at Prayer," in the Museum of Berlin; or reliefs borrowed either from the region of mythological poetry, as for example, the "Abduction of Briseis," and "Priam begging the body of Hector," by Thorvaldsen; or again such subjects from the department of allegory, as the "Day and Night," and the "Seasons," all by the same master, in which he has succeeded in infusing a degree of life and individuality very much opposed to the offensive coldness and generality usually found in this class of subjects. If we do not absolutely insist upon the costliness of the material, but are willing to content ourselves with plaster casts, a very small outlay only is necessary for the enjoyment of this ennobling species of ornament for our dwellings. We may sacrifice this point of the material the more readily, as its consideration is a very secondary one in the province of Art, and was quite unknown to the most flourishing period in Greece, as also to the middle ages. In painting, the whole wealth of easel compositions is open to our choice. A taste which has taken an ideal direction will most readily find its gratification in the glorious works of the Italian school and in many of the Spanish. On the other hand, the taste for the realistic side of Art, which is far more generally diffused, will find ample food in the masterly productions of the Netherlands school in the various departments of *genre* subjects, landscapes, sea-pieces, architecture, fruit, and flower-pieces. As deserving the next place to these, may be mentioned the works that have been and are yet to be produced in our own days by such men as Sir David Wilkie, and Edwin Landseer, in England; Horace Vernet, and Paul de la Roche, in France; Wappers, and Gallait, in Belgium; Peter Hess, and Meyerheim, in Germany; besides many other excellent artists in each of these countries. These treasures, it must be confessed, are only accessible to comparatively a small number of amateurs. But persons of limited means will find abundant materials for the gratification of their taste for Art in the engravings from copper, steel, stone, and wood, which long since have been made of most of the finest of these works, and now indeed of all.

Independently of the instruction to be derived from such objects, and of the formation of taste, they exercise upon all persons, who from a pure love of Art make them their study, several important influences, which I shall now proceed to mention.

The world of sense, in which the immortal soul of man during its sojourn upon earth is imprisoned, as it were, by Divine decree, exercises upon too many a most pernicious influence. Many abandoning themselves entirely to the allurements of sense, make the mind its slave, and thus degrade themselves below the animal. Others, on the contrary, wishing to avoid this fatal error, endeavour to withdraw themselves entirely from the dominion of sense, and thus rush into the opposite extreme, manifesting itself spiritually in fanaticism, corporally in self-mortification. Now the Arts of painting and sculpture strike out a new path which mediates between and reconciles these two extremes, recognising in the objects of sense, the revelation of the divinity under the form of beauty, and applying the latter to the most diversified expression of spiritual relations. In this purifying and ennobling influence, which it exercises within the sphere of sense, lies the whole lofty moral signification of Art. It was in this spirit that Michael Angelo in the Sistine Chapel painted Adam naked as he had come from the hand of his creator, and Eve also, in all the innocence of childhood, offering up her thanksgivings to Him who had made her. It was in this sense that Raffaele conceived those figures of which we meet so many in the *Stanzas* and *Loves* of the Vatican, and of which some are entirely naked, and others very partially clad. Nothing therefore is so well adapted to cut off all false prudery, and to preserve that true innocence which takes no offence at the representation of the naked figure, as an early acquaintance with those genuine works of Art, in which this representation is employed in the chaste service of beauty, and as a pure expression of a spiritual relation,

makes it impossible for merely sensual relations to suggest themselves to the mind. Should however a "Venus" by Titian ever awaken in the mind other sensations than the pure pleasure arising from the contemplation of beauty as a divine quality, and admiration of the Art with which it is represented, we must look for the cause, not in the intention of the artist, but in the morally depraved state of the spectator's feelings. Nevertheless I am far from wishing to deny, that Art, alas, in too many cases forgetting her noble and lofty calling, has degraded herself to the service of a low and debasing sensuality. But the starch moralist, who passes a sweeping condemnation on her on that account, is most assuredly wrong. For the abuse to which many things very excellent in themselves are occasionally exposed, furnishes no argument against the things themselves. What indeed has been more glaringly abused than the highest and holiest of all human possessions,—I mean, Religion? And yet no reasonable man would think of rejecting it on that account.

Art exercises another very important influence in the loftier but more harmonious and softer tone which the beauty of feeling enables it to infuse into many of the passions, more especially the expression of pain. The man whose own heart has apprehended within its innermost recesses all the sublime depth in the expression of pain in the mother "Niobe," all the touching pathos in the suffering mother of Christ, in Raphael's *Spasimo*, will never even in the most trying circumstances of life abandon himself, as many do, to the loud wailings of grief. Thus we see the effect of Art, is ennoblement and purification of the passions, which Aristotle considered as the great end of tragedy, in regard of the feelings of compassion and fear.

Very great importance must also be attached to the influence which Art exercises, by increasing our susceptibility to, and refining our perception of, beauty in all its manifold forms and spiritual significations in the world of reality. As every great artist, to whatever department he may belong, from the lofty sphere of a Phidias to the humble one of a flower-painter, conceives his own particular subjects in a manner peculiar to himself alone, so indeed the attentive student of works of Art may learn by degrees to penetrate the spirit of these different styles so thoroughly as to recognise them again in the appearances of the real world. I shall content myself with citing a few of the greatest masters in the most important departments. The man who has made the works of Raphael a subject of enthusiastic study will meet at every turn the various spiritual significations in human forms, the different expressions of features, the grace of attitudes and gestures, as they are found peculiar to this artist, and will derive from them a source of the purest gratification: he only who is well acquainted with the works of a Metzu, a Francis, a Mieris, and a Netscher, will have his eyes fully open to the picturesque charms with which the daily life of the wealthy and middle classes abounds. Among the latter must be reckoned the rich stuffs employed in the dresses of the women, the various domestic utensils, with all that exquisite play of the light in reflection and shadow which those masters have represented with such wonderful truth and delicacy. In the same way a lover of Cuyp, Potter, and Adrian Vanderveelde, will find many new charms in the scenes and circumstances of country life, as, for instance, luxuriant meadows, enlivened by cattle, appearing sometimes in the fresh light of morning, sometimes in the warm glow of evening. But it is absolutely wonderful how our appreciation and enjoyment of nature is heightened and refined by the study of the great landscape painters, of a Claude, a Gaspar Poussin, a Ruysdael, and a Hobbins: the two first of these masters contribute more especially to the cultivation of our sense for the beauty of such lines as those of which the neighbourhood of Rome, Olevano, and Naples afford so many examples. From Ruysdael and Hobbins, on the other hand, we first learn to feel thoroughly the peculiar impressions of nature in that homely dress which she assumes in the Netherlands, England, and Northern Germany. Sometimes we behold the solitude of a forest with noble trees finished in

all their minuter details; sometimes open prospects over wide plains where the gleams of sunshine, alternating with the shadows of clouds, produce the most delightful effects of light and shade, sometimes peaceful villages interspersed with wood, or, lastly, that picture of restless motion, fresh gurgling waterfalls. Who that is well acquainted with the pictures of William Vanderveelde, of Backhuysen, and many, indeed, of Cuyp, but must have experienced a similar refinement of his taste for the numerous picturesque effects of the sea under its ever-varying circumstances, and of the vessels that enliven its surface; and can any one doubt that he who regards fruits and flowers with the eyes of a De Heem, or a Van Huysum, men who made the beauties of these objects the study of a life, will derive from them an incomparably more refined enjoyment than others?

Thus we see that the Arts of Painting and Sculpture embrace within their sphere the most manifold relationships in the world of spirits, the most various phenomena in the world of reality; and for those who know how to drink worthily at their source they are an everflowing fountain of instruction, of moral education, and of the purest and noblest pleasures of which human nature is capable.

BERLIN, January, 1850.

THE NATIONAL EXPOSITION OF 1851.

In our recent number we endeavoured to trace the progress of manufacturing industry, from a period commencing with the reign of George the Third; to show the rapid growth and extension of certain branches, the increase of capital, of employment, the development and application of intellectual power. The more general application of science to the Industrial Arts, which had marked this epoch, made it an important chapter in the "Annals of British Commerce," and through the more immediate intercourse of nations by the agency of Steam, of the highest interest in the "History of Civilisation." For in the moral government of the world, interests which appear to be exclusively selfish, are made conducive to good ends. No man is permitted to prosper for himself alone. The genius which exalts or gives eternal fame to one, becomes the source of happiness to thousands. Even as light extends in rays, which fill the earth with circling glory, so does knowledge in her expansive progress awaken the faculties of man, direct them to nobler ends, and provide a wider horizon for their exertion. By the advance, the success, and the reward of this, all even the poorest are benefited. It is as the genial rain which sweeps across the grateful surface of a widespread plain, blessing the land with fertility, bearing the wealth of its produce unto the hearths of all. We shall in a future number continue the subject, but confine ourselves in the present to some remarks upon the Commission recently issued, for the due execution of the design so honourable to the prince, so becoming the people;—the "Promotion of Arts, Manufactures and Commerce." The interest we feel in its success, the attention due to manufacturers, and to all whom it is the special object of this Journal to assist, render it absolutely requisite that we should watch with earnest attention every detail, and, free from party zeal, independent of any local or associate influence, offer such comments as may appear most conducive to the successful realisation of the design. The Commission, which is dated January 3, 1850, is thus composed.—H. R. H. the Prince Albert, the Duke of Buccleuch, the Earl of Rosse, Earl Granville, Earl of Ellesmere, Lord Stanley, Lord John Russell, Sir Robert Peel, Henry Labouchere, W. E. Gladstone, the Chairman of the East India Company, Sir Richard Westmacott, Sir Charles Lyell, Thomas Baring, Charles Barry, Thomas Bazely, Richard Cobden, William Cubitt, C. L. Eastlake, T. F. Gibson, John Gott, Samuel Jones Loyd, Philip Pusey, and William Thomson. We shall pass over the second part of this instrument commencing with the name of "Our right trusty and entirely beloved cousin, Spencer Joshua Alwyne, Marquess of Northampton, to that of

our trusty and well beloved Thomas Winkworth;"—as matter merely relating to Treasurers and Trustees; to those of the gentlemen who constitute the "Executive;" viz., Henry Cole, Charles Wentworth Dilke, junior, George Drew, Francis Fuller, and Robert Stephenson;—with Matthew Digby Wyatt as the Secretary. Then follows a paragraph of great importance as we hope to show, giving fuller power to the Commission to appoint "such several persons of ability as you may think fit to be Local Commissioners in such parts of our kingdom and in foreign parts, to aid you in the premises," concluding with the names of John Scott Russell, and Stafford Henry Northcote, as Secretaries to the Commission.

Now, to these names—as respects the Commission—we apprehend no reasonable objection can be urged. Agriculture, Science, Trade, the Premiers of past and present governments, Colonial interests, Art, the Raw Produce of the Empire, Commerce, Manufacturing and local interests are alike represented. There is not a name, unconnected with great personal worth, whilst the majority enjoy a European reputation. The objections urged, are chiefly on the ground of great omissions. Why, it is said, were not the names of De la Beche, Brande, Faraday, and Wyon, each so eminent for his special branch of Art, &c., included? Why not add those of the ambassadors of foreign states, as "ex-officio" guardians of the interests of the people they represent, and who are invited to compete? Against the first objection many well-founded arguments may be adduced. We must never lose sight of the means to the end. A large commission is fatal to all practical results. There is a tendency in all public boards for every member to indulge his own particular theory. The active seek to impress their predominance upon the rest, and the inexperienced in details are generally found to be the most original in conception. Hence, plot and counterplot, debate and division, which retard progress, chill zeal, and weary down the patience of others, who having pursuits or pleasures to lure them from attendance at the council, which it is ever of the highest importance to render "frequent and full," gradually vacate their duties to the less occupied, the more interested and enduring. The number, therefore, sufficient to secure an adequate representation of all interests, and to prevent the government falling into the power of a few, is the best; and this, we think, the appointment of the Commission will effect. Let it be remembered also, that there are men to be selected as Judges, whom, for that reason, it would be impolitic to appoint on a Commission; that no time is to be lost; and if such a system of election is to be adopted—for which some contend—until all men are satisfied, the year 1851 will find the Commission in the situation of the rustic, who waited on the bank of the river until its waters should glide away. To the second objection, the appointment "ex-officio" of the foreign ambassadors, we have heard no sufficient reply. We urge this for adoption, for the following reasons:—The scheme of the Exhibition propounded by H. R. H. Prince Albert, differs from those hitherto adopted by any other nation; and heretofore never contemplated by this. It is nobler in its aim, unlimited in its sphere, unshackled in its action; emphatically an appeal to the world to compete with the English Artist, Manufacturer, and Artisan. Thus, from its origin, this Exhibition bears a strictly national character. Now, politically all nations living in amity together, demand efficient guarantees for the protection of their several subjects. The mutual interests flowing from such intercourse are thus alone secured. For this, as a settled principle equally cogent in all cases of greater or lesser import, comprised within its category, we urge the nomination of the representatives of each state accredited at the English Court. From many, much might be learnt; it would strengthen well-founded confidence, possess a useful moral influence, secure to the competitor of every land the counsellor and protector he sought, and exhibit on the part of his English rival

that love of a "fair field, and no suspicion or exercise of favour," which is so much with him a characteristic, as to have become to him a proverb. The future of such a policy, will never be so useful as the present. Men are generally content in success, unwilling then to be suspicious or critical as to its cause. It is in the origin of designs when results are uncertain, that the neglected aid suspicion, the timid clog the bold, the indifferent chill the fervent. There is a wisdom which complains that it is never justified until justified by results. Successful, it appears as the "Reward," and reminds you of its prophetic glance at the future; in the hour of failure, however, it assumes another aspect, and rises the "Remorse" which cries "I warned you," when the deed is done. Therefore it is, that in the commencement of great designs men do well to take hostages of Fortune, to adopt such rules of action, as create confidence in the minds of the earnest and strongminded. Of such rules, we hold the immediate appointment of the ambassadors to be one.

We pass now to the appointment of the Executive. To the limitation of this to the names selected, objection has been taken, not without reason. We pass, as unworthy of notice, all personal criticism; personal motives, as George Canning truly and wittily said, "are motives fit only for the Devil, with whom, as with the Pope, Her Britannic Majesty's Government are forbidden to hold intercourse." We take advantage (now in part repealed) of the statute. That the Executive however should be made to bear a closer relation to the Commission, must be conceded. Observe the facts. The Exhibition is no longer that of GREAT BRITAIN, promoted by the SOCIETY OF ARTS, which has transferred it from three rooms and a staircase, the company of their own members with conversation and coffee which makes the politician wise, to Hyde Park. No; the Society of Arts, most honourably, as most wisely, with one voice approved the noble design of His Royal Highness their President, and whilst seeking to rival the Exhibition of French Industry, proposed at once to enter into competition and to provide on English ground for the competition of the INDUSTRIAL ARTS OF ALL NATIONS. From that hour it became a NATIONAL CONCERN; from that time no matter who formed the machinery, the design could only be conducted by the Government in a strictly national manner, with little or no departure from the usual constitutional forms. It seems therefore clear, the same rule applicable to the formation of the Commission, holds with respect to the Executive. You cannot make the names in the first all "Prizes," and leave the rest all "Blanks." If position, public office, eminent talents, are the selection in one case, something like this, or at least more like this, is a consequent in the second. It is idle to say—"Oh, but the Executive means nothing! It is merely the machinery, the working power!" The Executive rightly constituted must mean and effect much. That it will be greatly governed by the legislative power, receive at least an impress from it, we admit; but what Executive with a consciousness of the ability, the knowledge, the power of conducting details to a successful issue, does not react, does not seek to control the opinion of the Legislature, and make this the expression of its will. Who are brought so immediately in connection with the manufacturers as those who constitute the Executive! Who are supposed to be more thoroughly acquainted with their immediate interests, their special pursuits? It appears, therefore, of the highest consequence the gentlemen selected should be of great scientific attainments, men practically acquainted with industrial details, combined with others whose industry, zeal, and leisure may enable them to give that continuous attention, that ready decision to all points submitted to their judgment, for which an Executive is constituted. The want of this combination we regret. To no public body could the conduct of this design be more justly committed than the Society of Arts. When, however, the acts cease to be the mere fulfilment of its own "Prospectus," when it comes forth clothed with national pomp, with the national standard flaunting in the van,

it should appear heralded and arrayed with something more of national power. No officer, at least, should be appointed for a special case,—to act as the providence of contingencies. Thus, for instance, in the case of Mr. Fuller and Mr. Drew, however their appointment was justified by the necessity of raising funds, however influential the first was in this respect (and we know his zeal has been untiring), however honourable the conduct of the Messrs Munday, and becoming the appointment of Mr. Drew as the representative of those gentlemen who so liberally and unselfishly placed so much at stake, the entire argument on their behalf breaks down;—by the cancelling of the contract into which the Society of Arts had entered, and in relation to which they were appointed. This was decided at the first meeting of the Royal Commission held on the 11th inst., when "in concordance (consequence?) with what appeared to be the wishes of the public, the Commission decided to give notice of its termination and to place the whole undertaking upon the basis of a general subscription,"—that is, to carry the EXHIBITION OF THE INDUSTRIAL ARTS OF ALL NATIONS into effect, in a National manner upon NATIONAL FUNDS. We again repeat, the Executive should be formed in analogy to this design. "Confidence is of slow growth," said Lord Chatham, "in aged bosoms; it is of still slower in the minds of public constituencies, and amid the leaders of great interests." Yet confidence is above all to be inspired in transactions of this nature, and this cannot be won by any charm, but that of sound principles, a due caution in adapting the means to the end, and the utmost frankness. Already at a meeting held at Manchester, January 12th, the report says "Only one opinion was expressed at the meeting in reference to the contract entered into, and that was in reprobation of the haste with which it had been made, and of the principle of a private contract in a GREAT NATIONAL UNDERTAKING, designed to bring forth the Art and Industry of the entire kingdom," to which should have been added, in competition with the Art and Industry of the world. It is evident this meeting felt;—No national undertaking of this nature can be satisfactorily conducted by an EXECUTIVE, which resembles a FIRM.

All objections, however, to the Executive would be, we think, removed, and public confidence established, if two members were added to it—such two to be appointed by the Commission.

It should be enlarged, its importance increased; which importance, made to assume a national character, can only be effected by the combination of eminent talent, with an active, intelligent working power. It is idle, we repeat, to suppose an Executive a mere piece of machinery, to be only set in motion by the Commission as a driving power, whilst from the offices of that Executive Committee, documents are issued, of such importance as that relating to the Local Commissioners, to which we shall presently refer. If the Council of the Society of Arts want power to effect this, they should appeal to the public body; but it is dangerous to the best interests of their design to give cause for excuse to the lukewarm, of despondency to the zealous and suspicion to the sceptical. "From first to last," says the *Times*, "the Exhibition of the Industry of all Nations must be free from the imputation of being merely a job in the interest of a few individuals." The realisation of its aim depends upon the integrity of its plan, and public confidence in this integrity. It is for this reason the proprietors of this Journal have ever avoided connection with the practical working of such a scheme. Not that connection with the press is to be the rule of exclusion from all offices of trust, of enterprise, and honour. This would be an intolerable condemnation of an honourable pursuit, to which no man of intellect, possessed of a right-minded sense of the respect due to it, would submit. It would be an usurpation over private worth in the name of public interest. In most cases, especially such as the one under consideration, conductors of journals devoted to Literature and Art, are for that very cause oftentimes the most efficient agents in their promotion. But when public feel-

ing is liable to be disturbed in its healthy exercise by the influence of zealous partisans, party spirit, and personal interests ever likely to seek to tempt justice from its course, we think then the press is the more respected the less it is immediately connected with the competitors. The press has power only as opinion has power. The press is the living spirit which bears to all the impulse of the individual;—Ideas become a moral power by expression. As the sound falls on each man's mind, associate tones awaken, the chord of thought and feeling is struck, and produces, by the circling strength of its wave, that deep reverberation in which a Nation's Will is echoed. But it should be as the impassive immutable voice uttered from the far depths of Reason and Truth; the reflex action of the Thought which has its origin in Eternity.

We now come to the question of the Local Commissioners. It is to this we would earnestly direct the attention of the manufacturers. Most urgently we would advise them in every town or district, or union of townships, to elect their own representatives, to confer with the Local Commissioner, or to claim his appointment. Their especial duty would be to collect evidence to report on the various subjects affecting their interests and the Exhibition, either referred to them by the Commissioners, or which they should represent to the Commission, as suggestions upon matters of local or general import. These Local Commissioners should be men willing to give personal attendance on the Commission or Executive Committee. A division of labour in this respect is of the highest importance, the most competent man in each department of industrial or scientific pursuit should be elected; and no man simply for position, or the mere accident of office for the time being. Such an organisation would lead to the practical establishment of a public body bearing the same relation to the Commission as the House of Commons to the House of Lords; aiding, controlling, and giving power to the Executive. Finally, we trust that the utmost energy will now be displayed by all. There must be no vacillation or uncertainty, no letting "we cannot wait upon we would;" hesitation, irresolution now, compromise the scheme at home,—ruin it abroad. Already in Paris preparations are making for the General Exposition in London, and the Government of France has been memorialised to aid to the utmost the desire of the Continent to enter the lists. A year is much in the life of individuals, it is nothing for the preparation of measures to meet the interests we have evoked. We may expect competition from the raw products of the most opposing regions. From the ice-bound barrier, where eternal winter reigns o'er thrilling regions of thick-ribbed ice; the wealthy plains of the exhaustless East, lands still redolent of the wealth of Ormus and of Ind, or others such as Italy, over which the foot of man has for centuries trodden down what heaven has done for that classic soil of ancient greatness, but to which the genius of the poet and the artist has imparted an undying interest, an immortality both of memory and thought. From China, an empire still fettered by the laws of an imperfect civilisation,—Russia, off whose gigantic frame these very fetters are falling;—from the North whose spirit it has been the policy of every government, especially in relation to Arts and Manufactures, to evoke;—from France where from the days of the Eleventh Louis to the last of her kings, these Arts and Manufactures have ever been royally encouraged, or placed under the safeguard of the nation; we have called forth a competition, which it would be shameful to misconduct. On the highest and the lowest, we would impress the necessity of earnest and well combined exertion. We are not working for a trifling cause, or a selfish end. Let it be remembered no man can advance Art, Science or Literature without at the same time promoting the social and the moral good of the entire human race. For ART, SCIENCE, and MANUFACTURES are as the winged messengers of heaven which sit before the Mercy Seat, and bear unto all nations, the least blessed, or the most refined, that doctrine—sacred in its origin, eternal in its duty—of Peace on Earth, Good Will towards Man.

LINEAR PERSPECTIVE.

NO. III.

IN the brief reply which has been most kindly allowed me, with respect to the three articles disputing the truth of the curved theory of Perspective, as laid down in the theorems in my first essay, I cannot possibly enter fully into the various objections and sophistries therein contained; and must, therefore, select a few important points which I shall be able to clear of the confusion that has been attempted to cast around it.

First, is it contended that right-lined perspective is true?—and are its theorems offered to us as the unquestionable laws of nature?—because if they be, it will be impossible they can produce error; and if error can positively be demonstrated to result from them, then we are all adrift, for the science of vision or perspective must be perfect, whatever it be: its laws must be in harmony with itself, producing always that which is consonant with reason and common sense. Herein is the first great difficulty, because right-lined perspective can be demonstrated by figure to be false,—to contradict its own requirements. I am of opinion that Fig. 2, in the second essay, will be sufficient for every unprejudiced mind. The system which requires the contraction of lines to a definite point at one side of the eye, and the indefinite expansion of the same lines at the other, cannot be true. I am ready with other figures still more absurd, which demonstrate by irrefragable evidence the utter inconsistency and absolute falsehood of right-lined perspective; and that, not by extending the view beyond the limits of 60° , which the advocates of the old system take shelter under, but by single figures.

Besides these errors, demonstrable by figure, frequent reflection, when sketching from nature, led me to consider that the distortions of right-lined perspective, beyond the angle of 60° , lay in some fundamental error in the science. It was observed that nature did not look in any way distorted beyond that angle, and I could not see why a picture should; and the idea arose that the cause lay in our not disposing our lines as nature did; and that by disposing them as they are exhibited to the eye, we should reap no longer distortion by extending the field of view. This is found to be the case far beyond my most sanguine expectations. The freedom, truth, and extent that may now be obtained, are revealing themselves in every additional study.

The spectator can now approach nearer the plane of the picture; he can look either way as in nature. Pictures can be drawn, (I am engaged on one now,) in which the planes parallel to the picture, are intersecting the plane of the picture; it gives both the frontal view and the angular view at once, which the eye sees in turning either way to look at objects, and that by a single diagram, easily understood, and which produces the vanishing points also. Such is the reward of freeing the science from the imperfections and imbecilities that had been imposed upon it. It was from individuals, not artists, I expected that flood of opposition I have been assailed with; who, not being acquainted with the difficulties with which we have had to contend, and who, dwelling always upon the tangible, confound these with the visible, and these again with our representation of it. They overlook this great and important truth, that perspective is in the eye; it is not what nature is, but what the retina makes of it. An examination of the lens of vision, (the crystalline) will convince any one, that from its convex form it is impossible our vision of nature can be any other than what is laid down in the theorems in the first essay. Recent experiments show these to be so accurate, that the view being taken from an elevation, the line of the eye rose with it, forming a surreptitious horizontal line; the real horizontal line became concave, and vertical lines began of curving towards their line of the eye downwards.

It is impossible I can go through the Theorems in this brief notice. Mr. Heald might prefer such a theorem worded one way, and some one else would have preferred it another. Theorem third will be alone considered, for on this hangs the whole fabric of the system. It must be granted at once that a horizontal plane passing through the eye, ceases to be seen as a plane and becomes a line, and that this line is the vanishing line of horizontal planes parallel to it; right-lined perspective is involved in this, or we should have no declination of lines whatever. Then if a parallel plane (any roof under which we stand is a portion of such plane), be declining on all sides, every way to its vanishing plane in the eye, such parallel plane must be convex in appearance; and, as the distance

of these parallel planes increases, having still to vanish in the plane or line of the eye, their convexity must increase also; and as stated in the comment to this theorem, any line that can be drawn in any of these planes will partake of the exact convexity of the plane it is in; and herein is my system fully and firmly established. Beware of what right-lined perspective will make of these parallel planes; it makes them into a cone, which is an error, seeing that they are perfectly flat in reality, and appear so over the head, which is their centre. Mr. Heald may not agree with this, but there is no necessity to mystify ourselves by wandering amongst the Spheres, the Greeks, or the Antipodes; it is all resolved into this plain question,—A plane, being a right line when passing the eye, what is the nature of a parallel plane according to vision?

It will now be shown how little the generality of minds comprehend that vision of objects with which artists have to do, and what egregious errors are in consequence perpetuated.

It is stated by Mr. Heald that the curvature of lines, two miles in length, parallel to the picture, would not be distinguished by the microscope. This is a mere assertion without any data, and shows want of observation. The degree of curvature of any horizontal line, depends upon its height from the line of the eye, and can be obtained with perfect accuracy; by receding from any line above the eye you lower its position and decrease its curve, by approaching it you raise it and increase it. Knowing from long and careful practice how much curvature nature produces, I selected a frontal façade of about seventy yards, and a height of twenty-five feet, and placing the eye in the centre at a distance from it of ninety feet, the curvature as traced, showed by measurement a height in proportion to two in the centre to one and three-eighths at each extreme.

Mr. Heald's error consists in overlooking the statement at the commencement of the theorems, that we were declaring the laws of appearances. We know that parallel planes can never meet, but they meet to vision. We know that vertical lines may be of immeasurable extent, and may penetrate all space, but they all rise perpendicular to the plane of the earth's surface and terminate at the zenith to vision. We know that planes may be of infinite extent also, but we have no recognition by sight of their being so. It is immaterial from what undefined region a geometrical line comes, we have no recognition of it or its properties, till it comes into that hemisphere of which the eye is in the centre, when it immediately becomes subservient to the laws of that organ, and liable to representation. Now it is these laws and this representation that are the objects of my inquiry, disengaged from those truths of comprehension with which we have nothing to do in Art, and with which geometry is alone absorbed.

Mr. Heald confutes himself at once, and supports my position by his closing acknowledgment, that "errors of perspective views of architecture had been pointed out to him with a view to remedy." What remedy? If perspective was true it would not have produced error, or required a remedy. It is possible this remedy may be found in the theorems he denounces.

With respect to the rays of the sun, which we must nevertheless number amongst the "playful lines" of earth, they being subject to the laws of perspective, and of representation as other natural effects, the writers are judiciously silent, save some doubts of a dubious and cautious character.

It will be evident to every capacity that two lines proceeding from a point (the sun), and gradually expanding to 90° from it, and gradually contracting to 90° further, cannot be straight the whole way, they only appear straight when viewed in small portions, which is their general appearance; to see rays from the sun contracting to their vanishing point 180° from it, could only be seen at its rise or setting—almost daily observation for about six years has only afforded me two opportunities of seeing the diminishing rays of the sun, which were exactly as I have described.

With the letter of Mr. Huggins, which by the by is written in a calm and temperate manner, I have little to do but answer two points, brought also forward by other correspondents.

It is contended that the right lines of nature cannot or ought not to be drawn as they are seen, except on a sphere, in which the eye is placed opposite a point determined. The brief space I am restricted to will not allow me to enter fully into this part of the subject, any further than to state, that the theorems I have propounded will produce the nearest approximation to the concavity and curvature of nature which science has yet produced. This system will produce the spherical appearance on a flat surface. The camera gives

this curvature on a flat surface, which puts an end to the objection.

It is also contended by this and the other writers that as the eye curves the lines of nature in obedience to the laws of its construction, it will curve the lines of a picture also, and that therefore they should be made straight. I have just hinted at this in my second essay in answer to a correspondent. I will now add further, that the diminution of curve which the eye would make of the lines of a picture would amount to nothing more than the size of the picture, which would be inappreciable.

For instance, the view of Roslyn Chapel in the second essay contains the curvature of the original to the eye, reduced in proportion to the reduction of the drawing; which is truth;—were this drawn straight, no curvature would take place, not if it were ten times the size.

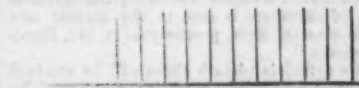
In order to show how fallacious the argument is, I must mention, that its advocates entirely overlook the important principle of relative proportion. A picture thirty-six inches long may represent an object that size, when its lines would appear perfectly straight, and would be truly represented so; it may represent a building or groups of considerable size and extent, or it may include an immense lateral extent of space and objects, when it ought to represent truly the various curves that will ensue, reduced in proportion; but if all are to be drawn straight, the curve that the eye will make will be the same for all proportions, for the object first named as for the most extensive building or view, and will be just as much as though you took the picture away and left a stick a yard long in its place, which will be nothing. What I contend for is, that as the visual rays from the extremes of a building are contracting in proportion to their distance from the eye; its representation shall be a section of these rays producing proportionate contractions; which will be truth, and which will lead to results as advantageous to Art, as beautiful in appearance, and of which the artistic world have as yet no comprehension.

I now come to Mr. Doeg's theory of vertical lines, which are asserted to be straight lines, the Aurora Borealis included. It will be shown how inutile is a knowledge of the geometry of visibles when pressed to what ought to be its sequence—the science of representation. Let us see what this theory will do for us. It is worse for the artist than any theory yet laid down, inasmuch as it destroys all vertical lines whatever, reducing them to the condition of a pile of arms, seeing that they all terminate at the zenith of the spectator. Vertical lines rise perpendicular to the plane of the earth's surface, and gradually converge to the zenith. This is the theory I have laid down—what I have seen of Daguerreotype views show this disposition of them, which is conclusive.

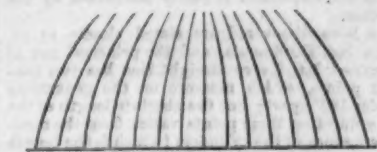
I will now put the theory to practical test as regards representation. The rays of the Aurora are stated to be straight lines between the horizon and the zenith; therefore if we select a given extent for representation, to give their acknowledged convergency, the angle of their origin from the horizon will continue to decrease, as in the annexed figure, which is not truth, because they



all rise perpendicular to the horizon. Again, if they are to be straight lines rising perpendicular to the horizon, their disposition will be so, without



any convergency to the zenith, which is not true. It is thus conclusive that neither of these will do for representation. Adopt the theory I have laid down, and we shall have the nearest approximation



to truth of fact and representation that can be given. Here everything is in harmony; each rises

perpendicular to the horizon—each converges to the zenith; they will appear to traverse the concavity of the heavens on each side, and give the nearest approach to a drawing on a sphere which art can produce.

Mr. Doeg asserts that cloud-lines parallel to the horizon are straight also. As they approach and meet together at their vanishing points, how are their various elevations and convergencies to be represented by parallel straight lines?—This system would at once destroy all perspective, for it is the seen departure from their parallelism that is the foundation of right-lined perspective. If Mr. Doeg will take a dozen hoops (one coloured) and uniting them on a common diameter, their axis; let the coloured one be placed horizontally, and the others at various distances apart, to one vertically; their convex convergency to their respective poles (their two vanishing points) the eye being supposed in the centre, will then be seen exactly as in nature. As the eye moves round (continuing in the centre) the disposition of the various elevations and vanishing points will remain the same; and it will be seen that two lines only will be seen and can be represented straight—namely the horizontal hoop, and the vertical one, when the eye is opposite either pole. Introduce other diameters, and other vanishing points will be generated, having their parallels converging to them; and the whole system of convex perspective will be seen at a glance, and clearly comprehended.

To conclude: my object in introducing the subject before the world was to set the artist free from the trammels that had been imposed upon him; sanctioned, it is true, by the devotions of respected time, but nevertheless erroneous—to enable him to assert his independence, and to show him how much power and truth he was losing by following in the wake of the past, however mighty and venerable. Though assailed, the theorems I have propounded will be found to be the truths on which alone we must repose for future time, for our exposition of the visible in creation, and the regulation of its representation in Art.

WILLIAM GAWIN HERDMAN.

[We have received a paper from Mr. Heald, of Carlisle, apparently sent with the twofold purpose of honourably conceding to Mr. Herdman the truth of his system, and of expounding a system of his own, termed "Cylindrical Perspective," and of which we can do no more than give the following brief abstract.

Whilst regretting that Mr. Herdman had not as yet given the precision of mathematical theory to his views. "It is conceded from the further explanations Mr. Herdman has given, that there is truth in the system," though linear perspective is capable of being defended from the attacks made upon it.

Mr. Heald's system consists in substituting a vertical cylinder instead of the transparent plane of glass, "and placing the eye in the centre, and at some defined point of the axis, draw on the cylinder, the form of what you see around you. Having drawn to any extent desirable, cut the portion of the cylinder drawn upon, flatten it and hang it against the wall, when there will be given "a correct representation of the aspect of nature around," "having some affinity to linear perspective, and some to orthographic projection; yet differing from each in the singular fact, that while in both the first mentioned modes of representation, straight lines in nature are straight lines in the picture, yet in this developed cylinder, all straight lines in nature are curves in the representation with only two exceptions, which are vertical lines and the horizontal line at the level of the eye." In the twofold proportion of deviation from the vertical and elevation, or depression from the horizontal line does the curvature increase; the greatest amount of curvature is seen in the highest and lowest horizontal lines, precisely as in Mr. Herdman's system."

In this cylindric picture there will be attained "the almost impossible condition mentioned by Mr. Huggins of placing the point of sight opposite every part of the picture." A dozen spectators of a picture will each view the part correctly opposite his eye; whereas in linear perspective one point only is correct, which is rarely discovered by the spectator.

The laws discovered are stated closely to resemble Mr. Herdman's, and the principal are as follows:—"1st, Every straight line has two vanishing points, which measure on the generating cylinder 180° apart; but the absolute length of the lines connecting these points varies from the semi-circumference of the cylinders (which is the length for horizontal lines) up to infinity, which is the distance for vertical lines, and which is one reason for vertical lines being straight.

"2nd, The nature of the curves into which the lines are projected (except vertical lines and the horizon) is a wave, the curvature changing at the vanishing point into the contrary direction; therefore just at the vanishing point the line is perfectly straight; from thence its curvature increases till you get to the centre, which is the point of quickest curvature."

From the concluding paragraph we ascertain, that should a bird's-eye view be taken, the horizontal line itself will become curved, and vertical lines converge as they descend.

The applicability of the system by artists and draughtsmen, is stated to be "readier than linear perspective," all the vanishing points will either lay within the picture, or not be further from it than will be convenient; and that we shall get quit of the nuisance of inaccessible vanishing points, and have instead to arrange the curves.

Mr. Heald, whilst hinting that it is possible the two systems may be identical, wishes to guard himself from the presumption of saying that what he now puts forth is Mr. Herdman's system.]

FÊTE ARTISTIQUE AT BRUSSELS.

MONSIEUR LÉON GAUCHEZ, the editor of the *Revue de Belgique*, conceived the idea some weeks since of giving a ball, the proceeds of which might be distributed to alleviate the sufferings of a numerous race of young and promising artists, occasioned principally by the political occurrences of the Continent. The sentiment was eagerly responded to by the leading men of rank and talent in Belgium, and the result has surpassed the most sanguine expectations. The ball took place on January 5, at the principal Theatre of the City of Brussels, situated in the Place de la Monnaie. The price of admission was fixed at twenty francs each person; and for each ticket the purchaser was entitled to a chance in a lottery for works of Art. Subscriptions were likewise received, also entitled to proportionate chances in the lottery of one for every ten francs. The principal artists of celebrity have so bountifully contributed their works, that about 800 pictures, drawings, sculptures, &c., have been collected. Among these are fine specimens from the pencils of Messrs. Hamman, Leys, Robert, Stevens, Verboeckhoven, Robbe, T'Schaggeny, Willems, Wauters, Dillens, Eckhout, Cluys, Huard, Kindermans, Portails, Fourmois, &c. M. Louis Gallait, the distinguished painter of the "Last Moments of Count Egmont," has presented a picture, entitled "The Broken Bow." A wandering minstrel constitutes the subject, who regards with hopeless dismay the instrument which arrests his execution on the violin, indicating a sudden privation of the means of existence. M. Fraikin, the sculptor, sent a model of Cupid emerging from a shell, which he offers to execute in marble for the fortunate holder of the number that may be entitled to this prize. The most singular and original feature among the artistic contributions are some prepared canvases. The winners of these will be entitled to have their portraits painted on them. One is the gift of the Baron Gustaf Wappers, President of the Academy of Antwerp; another that of M. Navez, President of the Academy of Brussels; and a third is from M. Laurent Mathieu. The estimated value of the whole of the objects obtained for this lottery is 200,000 francs.

The Ball was brilliantly attended. Their Majesties and the young Princes, attended by the officers of the Court, honoured it with their presence. They arrived about 9 o'clock, and were received with the most joyous and loyal bursts of applause. The ministers, burgomaster, and other dignitaries were also present. The crowd was so compact that but little dancing could take place until late in the evening. The theatre was entirely transformed by the new decorations, which were of gold of various hues; at the end of the stage, an allegorical picture of the Chariot of the Sun was painted, from the design of M. Portails, and the ceiling was filled by a subject similar in idea to M. Delaroche's famous hemicycle, portraying the apotheosis of great men in Art and learning, from the design of M. Gallait.

The drawing of the lottery will take place in the month of February at the Hôtel de Ville, in presence of the Burgomaster and the municipal authorities. Tickets for it are to be issued until that period, and from the amount now in hand, the projectors of this truly philanthropic fête expect to be enabled to distribute among the humbler and suffering class of meritorious artists or aspirants, no less a sum than 100,000 francs (4,000*l*).

THE VERNON GALLERY.

THE AGE OF INNOCENCE.

Sir J. Reynolds, P.R.A., Painter. F. Joubert, Engraver.
Size of the Picture, 2 ft. 6 in. by 2 ft. 1 in.

WITH the exception of two portraits—one of himself, and the other of the late Sir A. Hume, this is the only example of Sir Joshua's pencil contained in the Vernon collection; it is one, however, worthy of his high fame, though, as may be presumed, simply the portrait of a little child. It is here indeed that the works of Reynolds exhibit his powers of fascination; for it has been justly observed, that "his fame must rest on his numerous superlative portraits, and his enchanting representations of the innocence, simplicity, and natural habits of unsophisticated children: in these he stands alone." "I should grieve to see Reynolds," says Dr. Johnson, "transfer to heroes and to god-deesses, to empty splendour and to airy fiction; that art which is now employed in diffusing friendship, in renewing tenderness, in quickening the affections of the absent, and continuing the presence of the dead." The great charm of Reynolds's portraits of children, is the remarkably intellectual expression imparted to them; they are not mere chubby, rosy-cheeked, inert masses of flesh and blood, but beings endowed with mental faculties—blossoms whose fulness and beauty must ripen into wholesome fruit; it is impossible not to see this in the sweet face of the subject so appropriately termed "The Age of Innocence."

This picture has always borne a high character among Sir Joshua's works; it was in the gallery of the late Mr. Harman, and was purchased at the sale of that gentleman's collection by Mr. Vernon, for 1450 guineas. It is fortunately in excellent condition, and constitutes a gem of no ordinary value among our national pictures.

SIR FRANCIS CHANTREY, R.A.*

It is assuredly true that we read with interest and curiosity all anecdotes of our distinguished contemporaries, while we esteem all stories of the celebrities of the past only in proportion to their point. When the sayings of an artist are found worthy of communication to the world which lies beyond the circle of his profession, they must savour strongly of the sagacity of that outside world; and this qualification it is that characterises the "Opinions" of Chantrey. A great part of the life of this celebrated artist was passed in daily intercourse with some or other of the most eminent personages of his time. Therefore of such a man there is much to be said, and much that he has said of others is worthy of record. Like all men who apprentice themselves early to Art, one of the most severe of mistresses, Chantrey enjoyed few of the advantages of education; but he nevertheless adapted himself to the highest class of society, with a tact rarely discoverable in more carefully educated men. The acumen and accurate conclusion displayed by him in speaking of works of art, leads us to regret that he has not committed to paper his thoughts of the works of his contemporaries. He saw much of Canova and his works, and the simple purity of his taste was shocked by the little tricks by which the otherwise great Italian sculptor diminished the merit of his design. He knew Thorvaldsen, and he looked into the Dane undazzled by the halo which surrounded him; and we should have been the better for knowing what he there saw, but he has left no record. In reading these recollections, and having seen some of Chantrey's sketches, we are disposed to believe that he would have acquired if not as great a fortune—at least an equal—perhaps a more genuine—reputation, as a landscape painter, than as a sculptor; and it would seem that he hesitated some time between painting and sculpture. Inasmuch as portrait painting is a profession distinct and apart from imaginative art, so is the profession of portrait sculpture very different

* "Sir Francis Chantrey, R.A. Recollections of his Life, Practice, and Opinions." By George Jones, R.A. Publisher: Moxon, Dover Street.



SIR J. REYNOLDS, PAINTER.

F. JOUBERT, ENGRAVER.

THE AGE OF INNOCENCE.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE
2 FT. 6 IN. BY 3 FT. 1 IN.

PRINTED BY MR. QUEEN

LONDON, PUBLISHED FOR THE PROPRIETORS.



John Chantrey

from that of poetic sculptural design; and if the mind of the artist teem with imaginative subject matter, no earthly consideration can bind him to bust or portrait. The following passage is in accordance with what may be conceived of Chantrey from his works: "At an early period, when he was inclined to follow painting as a profession, he displayed a similar disposition for the unornamented style; and his works at that period, though few, indicate a masterly mind and noble conception of light and shadow which he studied particularly. He always professed that every good statue should produce a chiaroscuro that would be perfect in painting, and that the one art might be considered a good rule for the other in this respect." This feeling for simplicity and breadth characterised everything which he did, and gave infinite value to the vitality with which he inspired the features of his heads, and this same love of simplicity which is ever the last affection arrived at by ordinary minds, seems in him to have set aside, from an early period, every vulgar tendency. Constable in a letter to a friend, describing the vanishing day at the Royal Academy, says, "Chantrey loves painting, and is always upstairs; he works now and then on my pictures; yesterday he joined our group, and after exhausting his jokes on my landscape, he took up a dirty palette, threw it at me, and was off." Whether Chantrey and Constable were, or were not, what we may term sworn brothers in Art, we know not, but they might have been, for the idiosyncrasy of each was identical. The breadth and simplicity professed by each were elements of the same unaffected grandeur which both acknowledged with ardent devotion. We find Chantrey touching upon Constable's pictures, and at the same time saying that he would allow the painter to work upon his busts. Constable was intensely sensitive of the many-hued and ever-varying phases of nature; and we learn from his works that the emotions of Chantrey were the same in contemplation of the like theme, but neither were, in the strict sense of the word, poets, that is, creators; had they been so, the works of both had necessarily been different as to subject, though they might have been endowed with equally estimable qualities.

The constancy with which, in the early and obscure parts of his career, the sculptor pursued his profession, is a mark of a mind of no common stamp. In 1808 he received a commission to execute four colossal busts for Greenwich Hospital:—those of Duncan, Howe, St. Vincent, and Nelson, and from this time his prosperity may be dated. During the eight previous years he declared that he had not gained five pounds by his labours as a modeller; and until he executed the bust of Horne Tooke, in clay, in 1811, he was himself diffident of success. He was, however, entrusted with commissions to the amount of 12,000*l.* His prices at this time were eighty or a hundred guineas for a bust, and he continued to work at this rate for three years, after which he raised his terms to a hundred and twenty, and a hundred and fifty guineas, and continued these prices until the year 1822, when he again raised the terms to two hundred guineas; and when he modelled the bust of George IV., the King wished him to increase the price, and insisted that the bust of himself should not return to the artist a less sum than three hundred guineas.

He never gained five pounds by modelling during eight years!—Such a period of drudgery at the chisel had disgusted and discouraged any other than a man stimulated by the purest love of his Art. But Chantrey has not been alone in his drudgery, yet he bided his time, and at length the honours were dealt to him, and he played them to advantage. We have seen others, the pet-children of their mother, the Muse of their art, by whose threadbare livery they were ever to be distinguished, and who had some influence once in Hellas, but in these iron-days she is herself almost a beggar—we have seen, we say, men whose every thought was purely Homeric, whose every conception was an emanation of the most refined sentiment, these we have seen mere hewers of stone during the best period of their lives, because there was no respondent chord in persons miscalled patrons of Art. Flaxman, for example, lived more than two thousand years too late. He was born in England under Aquarius—he should have been born at Athens under Pericles.

Chantrey's criticisms on painting, from his natural inclination for that art, were not less judicious than his observations on works in his own department of art. All his remarks bore immediately on the main purport of the work, and his first inquiry was relative to the value of the sentiment expressed, never suffering himself to be misled by finish or manner. He looked for the best and most careful execution in the heads and hands, as therein are read the emotions of the mind. To him the value of a picture existed in expression; sans the *mens divinator*, all was to him worthless.

The character given to his friend by Mr. Jones is honourable to the latter, and increases our respect for the memory of the former. In addition to his eminent talent, his heart was the seat of virtues which endear men to their fellows by bonds that can never be knit by the merely cold exercise of social duty. He was generous, humane, and charitable; and of his liberality Mr. Jones gives many interesting examples. He lived upon the most friendly terms with all his brother Academicians, and was respected in those circles to which, by his position, he was entitled to admission. "His busts," says Mr. Jones, "were dignified by his knowledge and admiration of the antique; and the fleshy pulpy appearance he gave to the marble seems almost miraculous, when the heads of his busts were raised with dignity, the throats large and well-turned, the shoulders ample, or made to appear so; likeness was preserved and natural defect obviated. George IV., the Duke of Sussex, Lord Castlereagh and others, were so struck with Chantrey's power of appreciating every advantage of form, that they bared their chests and shoulders that the sculptor might have every opportunity that well-formed nature could present."

The distinction he enjoyed in his profession gained him the consideration of the most exalted personages of the kingdom. "From three sovereigns he received great attention. George IV. evinced an affability towards him which he often mentioned with pleasure. In conversing with Sir Henry Russell, he remarked that the King was a great master of that first proof of good-breeding, which consists in putting every one at their ease; for from the throne each word and gesture has its effect. The first day the King said, 'Now, Mr. Chantrey, I insist upon your laying aside everything like restraint, both for your own sake and for mine; do here, if you please, just as you would if you were at home.' When he was preparing the clay, the King, who continued standing near him, suddenly took off his wig, and holding it out at arm's length said, 'Now, Mr. Chantrey, which way shall it be? With the wig or without it?' As he did not say what answer he had given, Sir H. Russell asked him—'Oh, with the wig, if you please, Sir.'"

The book abounds with agreeable anecdotes, in all of which the sculptor is an actor. On the vanishing days, at the Royal Academy, he was very fond of joking with Turner and Constable, carrying his jokes even to an extent which might have ruffled the temper of some men. Mr. Jones relates many instances of his liberality, one of which is in reference to the monument to Northcote:—"On the sculptor being asked what it was to be, he replied, 'It is left entirely to me. I may make merely a tablet if I choose. The money is too much for a bust, and not enough for a statue; but I love to be treated with confidence, and I shall make a statue, and do my best.' And probably Chantrey never executed anything more characteristic or more like than the face and figure of Northcote, for every one to whom the painter was known started at the resemblance; and the work only wanted colour to make the spectator believe that he saw the veteran artist in his studio."

This is but one of many instances of goodness of heart narrated by Mr. Jones, who, in every respect, does justice to the memory of his friend; thus may we recommend the book equally to those who knew Chantrey and those who knew him not, since those who knew him must desire to know more of him, and those who knew him not, must be gratified in reading of one who, to his eminent talent, added so many virtues.

PASSAGES FROM THE POETS.



Drawn by M. Labouche (Amateur).

Engraved by W. Linton.

THE DREAM CONCERNING LUTHER.

(DUKE FREDERICK, ELECTOR OF SAXONY, RELATING HIS DREAM TO HIS BROTHER DUKE JOHN, AND THE CHANCELLOR.)

"Upon a few brief words the issue hung,
And that eventful moment made the fate
Of half the world."
BONDER.

PASSAGES FROM THE POETS.



Drawn by F. W. Hulme.

Engraved by W. T. Green.

THE CRAGGY WILD.

"Where meditation leads
By flowing stream, through wood, or craggy wild."

WORDSWORTH.



Richard Redgrave

AUTOBIOGRAPHY OF
RICHARD REDGRAVE, A.R.A.

DEAR SIR,—You request some particulars of my life for your Art-Journal, and I should have much pleasure in complying, did I not fear they would have little to interest your readers. The life of the artist, as distinguished from that of others, may or may not be remarkable for variety of incident, or from his struggles in the path of excellence and independence; but its true interest would be in a revelation of the inner life—the peculiar temperament, the nervous sensibility, the more refined feelings, that raise him to excellence, and fit him for his high vocation. The very possession, however, of these qualities prevents the revelation of them, and restrains the confession of feelings and thoughts which influence him so deeply; but which he fears would hardly be appreciated by those whose natures qualify them for the more stirring duties of active life. So far as the outward particulars of my progress go, they are here at your service.

I was born in the year 1804, during the hard times of the great war, and may say "I am a citizen of no mean city," seeing that I am a Londoner. My early life was passed in the counting-house of my father, who was a manufacturer, at that time employing many workmen, and where my duty principally consisted in making the designs and working drawings for the men, and journeying into the country to measure and direct the works in progress. This latter office was my chief recreation, since, my business gone through, I used to linger with an intense pleasure—a pleasure that I now find only in these memories—on the heaths and commons which surround London, making such rude attempts at sketching as a little landscape-painting learned at school would suffice for, and searching out the plants and wild flowers that grow so plentifully on these open wastes, thus perhaps laying the foundation for a love of the wild growths of plants and for landscape-painting, which are among my greatest sources of present pleasure.

In these rambles which, for my own gratifi-

cation, I always made on foot, I became intimately acquainted with all the highways and byways of the southern and western sides of the great metropolis, and would often linger so long on some spot of wild beauty that I had to make a forced march as I got nearer home. As I advanced in life, however, I began to perceive that ours was a failing business; my dear mother died while we were yet young, and left a large family of brothers and sisters pressing upon my father's means; there was, therefore, little prospect for the future. It soon became evident that the useful education I had hitherto received was to be my sole resource; moreover, my secret wishes had been for the Arts, while for some portions of my then occupation I had a most invincible and painful dislike. At this time, when I was between nineteen and twenty years of age, an early friend and schoolfellow, with whom I had lately been very intimate, broke away from a business to which he had been unwillingly apprenticed, and commenced the career of art, against the wishes of his few friends, for he was an orphan. His defection determined mine, and we both resolutely set to work to study from the Elgin and Townly marbles at the British Museum; for which purpose I obtained my father's permission to avail myself of the two days when students only are admitted, and on those days the clock rarely struck nine, summer or winter, that I was not found waiting at the glass-door for admission. After a time, I think it was early in 1826, I obtained admission as a student in the Royal Academy, and then it would have seemed that my path was at least straight before me; but soon my troubles began. I could not remain a burthen at home, so I determined to leave, and rest on my own unassisted resources. My friend had done so, and was at least able to keep his head above water, although his sole wealth at commencing was about three pounds which he had saved; he had everything to learn, whilst I, in one direction at least, had some professional knowledge. At that time there was little to help the young beginner; wood-engraving, compared with its present extension, was in its infancy; lithography was unknown; Art-Unions to assist the young artist

were yet unthought of; exhibitions were few and very exclusive; and all the means and appliances required by the artist were fewer and more difficult to obtain. As I before remarked, I had some knowledge of landscape painting, and I commenced teaching; although I must confess that learning would have been more requisite for me. These were the years of labour, and I may add, of sorrow also—efforts made in vain, hopes frustrated, expectations raised but to be disappointed—the slavery of the profession with scarcely any of its rewards. I may safely say that during the greatest part of this period I laboured thirteen and fourteen hours per diem, teaching and preparing for teaching during the day, but always nightly at my post as a student in the schools, rarely losing an evening, and determined to conquer if perseverance would do it.

But the very increase of my professional emoluments seemed but to rivet tighter my chains, and it was hard to keep a single day of the week apart for painting, Sunday having been ever, as I trust it always will be, a sacred day to me. Moreover, it seemed as if I had mistaken my powers. I made efforts for the Academy gold medal, and my old friend was my successful competitor. Again I tried, and MacLise most fairly carried off the prize. I got pictures hung on the line, and our excellent keeper, the late William Hilton, R.A., comforted me with praise, of which he was usually most chary, and told me that the like efforts on his own part had had the like want of success. The truth was, I had not been able to bestow enough either of time or expense upon my pictures, but my increased means now enabled me to devote more time, and to make more use of nature in my works.

About this period I exhibited a picture at the British Institution, "Gulliver on the Farmer's Table," which was bought for the purpose of engraving. It was my first success. It is true the price was a small one, but it led me to hope for better times. The work is now in the possession of my friend, Mr. Sheepshanks, of Rutland Gate. I renewed my efforts, but not with the like success; my picture was even rejected from the walls, and though it is not in my nature to despair, I was, indeed, much cast down. But how little do we know what is best for us! That which I lamented as a great evil was, indeed, my best good. I was unable to finish a picture, which I was then labouring upon, in time for the Academy, and I sent the one the Institution had rejected. The subject, at least, was a good one: it was from Crabbe's poem of "Ellen Orford," the point taken when the poor deserted creature sees from the window her lover going to church with another. The Academy thought better of it than the directors of the Institution (in my early days I, at least, found the members of that body liberal and kind to my efforts): it was hung, and well hung; it was on the line, and, ere the opening, was purchased by its present possessor, Mr. Cartwright, while many kind words from members of the Academy were a source of energy to me for new efforts. The following year (1839) I was enabled to complete two pictures for the Exhibition, "Olivia's Return to her Parents," and "Quintin Matsys showing his first Picture, to win thereby the Painter's Daughter." These were well hung, and were respectively purchased by the late Mr. Vernon and Mr. D. Salomons. And now I truly began to have my own way in Art; the greater portion of my teaching was given up; I had pleasure in my work; some of my early liabilities and difficulties were cleared away, and my progress seemed most hopeful.

I may here mention that my poor friend, whose struggles had been far harder than mine, succeeded, after obtaining the gold medal, in being sent as the travelling student to Rome; but the efforts he had to make had proved too much for him. Myself and my brother had nursed him through a sad attack of inflammation of the lungs, which, although cured for the time, left behind a weakness that even Italy's sun could not remove. He returned home with a broken constitution, only to renewed struggles, and to die of a ruptured vessel in the lungs;—to die, poor fellow! just before the commencement of that new period for which he was so well

fitted—the competition called for by the Royal Commission of Fine Arts for decorating the New Houses of Parliament.

My trials were now nearly over. I painted for the exhibition at the Royal Academy in 1840, two pictures, "The Reduced Gentleman's Daughter," and "Paracelsus administering his elixir to the Dying Man, invites him to Dinner;" the first was purchased by Mr. Hipposley, of Shoobrooke Park, the second by the late Mr. Wells, of Redleaf. These pictures obtained for me my election as an Associate of the Royal Academy, in November of the same year; and commissions followed from both of the above gentlemen, as well as from that true friend of artists, Mr. Sheepshanks, at whose hands I have to acknowledge much and continued kindness: since that time my labours have been rewarded with almost undeserved success. I married, in 1843, my dear wife. Her tastes and feelings for Art are most congenial to my own, and by God's blessing I can now look back without regret to former struggles, and forward with hope, if it be His will, for continued efforts in a profession which, with all its disappointments, has been to me a continual source of happiness. It is one of my most gratifying feelings, (that many of my best efforts in art have aimed at calling attention to the trials and struggles of the poor and the oppressed. In the "Reduced Gentleman's Daughter," "The Poor Teacher," "The Sempstress," "Fashion's Slaves," and other works, I have had in view the "helping them to right that suffer wrong" at the hands of their fellow-men. If this has been done feebly, it has at least been done from the heart, and I trust when I shall have finished my labours, I shall never have occasion to regret that I have debased the art I love, by making it subservient to any unworthy end.

I remain, dear Sir,

Yours faithfully,

RICHARD REDGRAVE.

[The observations with which Mr. Redgrave concludes the interesting sketch of his life are just what might have been expected by those who know his disposition. He could not urge his claim on the best feelings of his fellow-man by enlarging upon the good he has effected through the medium of his art; but we can with propriety do so for him; and it is our firm conviction that the artist's pencil has done more to create sympathy and consideration for those whose misfortunes and sufferings have been its theme, than a host of pamphleteers could have worked. Mr. Redgrave has employed a noble art in the spirit of a true philanthropist, and even now "he hath his reward." It is our business, however, to look at his pictures not only as moral teachers, but as works of Art; and here we may give them unqualified praise. His descriptive scenes show much careful study, abundance of imagination, judicious treatment, and an excellent feeling for colour; there is evidently much time and labour bestowed upon them, but neither has been thrown away by redundancy of subject or over-elaboration. His landscapes are capital bits of nature—veritable copies of the willowy brook and the sedgy pool.]

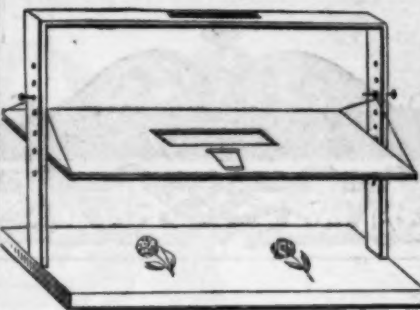
THE PHANTASCOPE.

PROFESSOR LOCKE, of the National Observatory, Washington, has invented an instrument to which he has given the above name, which illustrates very prettily and with simplicity many of the phenomena of binocular vision. It consists of a flat board base, about nine by eleven inches, with two upright rods, one at each end, a horizontal strip connecting the upper ends of the uprights, and a screen or diaphragm, nearly as large as the base, interposed between the top strip and the tabular base, this screen being adjustable to any intermediate height. The top strip has a slit one-fourth of an inch wide, and about three inches long from left to right. The observer places his eyes over this slit, looking downward. The moveable screen has also a slit of the same length, but about an inch wide.

A few experiments, which we will describe, will illustrate its use.

First. Let there be two identical pictures of the same flower, say a rose, about one inch in diameter, placed the one to the left and the other to the right

of the centre of the tabular base, or board, forming the support, and about two and a half or three inches apart from centre to centre. A flower-pot or vase is painted on the upper screen, at the centre



of it as regards right and left, and with its top even with the lower edge of the open slit.

Experiment 1. Look downward through the upper slit, and direct both eyes steadily to a mark, a quasi stem, in the flower-pot or vase; instantly a flower similar to one of those on the lower screen, but of half the size, will appear growing out of the vase, and in the open slit of the moveable screen. On directing the attention through the upper screen to the base, this phantom flower disappears, and only the two pictures on each side of the place of the phantom remain. The phantom itself consists of the two images painted on the base, optically super-imposed on each other. If one of these images be red and the other blue, the phantom will be purple. It is not unfrequently that people see single objects double; but it is only since the establishment of temperance institutions that it has been discovered that two objects can be seen as one, which is the fact in the phantascopes.

Experiment 2. Let part of a flower be painted at the left, and the supplementary part to the right, on the lower screen; then proceed as in experiment first, and a whole flower will appear as a phantom.

Experiment 3. Let a horizontal line be marked on one side of the lower screen, and a horizontal one on the other; then proceeding as in experiment first, a cross will appear in the opening of the upper screen as the phantom. This might be called the "experimentum crucis."

Experiment 4. If two identical figures of persons be placed at the proper positions on the lower screen, and the upper screen be gradually slid up from its lowest point, the eye being directed to the index, each image will at first be doubled, and will gradually recede, there being of course four in view until the two contiguous ones coincide, when three only are seen. This is the proper point where the middle or doubled image is the phantom seen in the air. If the screen be raised higher, then the middle images pass by each other, and again four are seen receding more and more as the screen is raised.

As all this is the effect of crossing the axes of the eyes, it follows that a person with only one perfect eye cannot make the experiments. They depend on binocular vision.

All these effects depend on the principle that one of the two primitive pictures is seen by one eye, and the other by the other eye, and that the axes are so converged by looking at the index or mark on the upper screen that those separate images fall on the points in the eye which produce single vision. To a person who has perfect voluntary control over the axes of his eyes, the upper screen and index are unnecessary. Such an observer can at any time look two contiguous persons into one, or superimpose the image of one upon the image of the other.

This apparatus will illustrate many important points in optics, and especially the physiological point of "single vision by two eyes." It shows also that we do not see an object in itself, but the mind contemplates an image on the retina, and always associates an object of such a figure, altitude, distance, and colour, as will produce that image by rectilinear pencils of light. If this image on the retina can be produced without the object, as in the Phantascopes, then there is a perfect optical illusion, and an object is seen where it is not. Nay, more, the mind does not contemplate a mere luminous image, but that image produces an unknown physiological impression on the brain.

A similar and superior instrument to this has been long known to the public and artists—the Stereoscope of Professor Wheatstone. But so many beautiful experiments may be made with this simple contrivance of Professor Locke's, that we are certain this description will be acceptable to our readers.

MEMORIAL OF MARY, QUEEN OF SCOTS.

THE Messrs. Falcke, have lately submitted to Her Majesty and H.R.H. Prince Albert, a carved ivory horn of singular and national interest. It is no less than an object of luxury, by no means of an unusual class in the sixteenth century, executed to commemorate the marriage of François II. and Mary Queen of Scots. The date upon it is 1558, and every portion of the work is crowded with a profusion of detail in the taste of the period. In the upper part are arabesque ornaments surrounding portraits of the august couple, interspersed with fleur-de-lys, lions, heads, thistles, &c. Beneath occurs a raised posy or distich, composed of the quaint conceit which was the fashion of the day, and tinged even the verses of the unhappy queen herself. It alludes to the union of the thistle of Scotland with the fleur-de-lys of France. Next follow hunting subjects between four pilasters, which in this part render the horn octagonal, and are decorated in relief with various badges and monograms. Upon one side the arms of Paris are discernible, on another those of the Dauphin. The appearance of a globe in the centre of another compartment does not at first sight seem easy of explanation, unless it were the private badge of some important personage connected with the ceremony. To our minds the most graceful section of the entire subject is that which remains to be described. Nearer the mouthpiece is a sufficiently large surface covered with raised grotesque ornaments, which completely encircle it; combined with the foliage are crowned dolphins, in allusion to the young prince's title, a crowned F, and a series of fleur-de-lys. The grotesque animals and Italian ornaments which accompany the emblems are designed and executed in the best style of Renaissance taste, undulating and entwining themselves in every conceivable variety of form, now enriched with conventional flowers, and now branching off into luxuriant tendrils. Masks, Roman shields, and similar accessories fill up the perpendicular portions. France, during the middle of the sixteenth century, was in her decorative productions remarkable for a combination often more luxurious than beautiful, of the arabesque, which derived its origin from Italy, with the strap-work style, which in England we generally characterise as Elizabethan. In the work before us the freedom from this strap and the purity of the grotesque reliefs would seem to intimate that the design had been furnished by an Italian artist, if even the execution could not also be identified as possessing more Italian than French features. The only occurrences of strap-work details upon the horn are at each end; at the top, where it is introduced, something in the manner of the capital of a column, and at the bottom, where it is used to connect the arabesque, last described, with the mouthpiece. It is necessary for us to observe that the entire horn is carved out of a single piece of ivory of the finest quality, with the exception of the mouthpiece, which is composed of a boar's head, and the flat strap-work just mentioned. This is a separate piece attached, the colour and texture of the ivory being different, and the work upon it far less vigorous and effective than that upon the upper part of the horn. Indeed, as this mouthpiece is much more nearly allied than the rest of the horn to the ordinary performances of France in the sixteenth century; and in the absence of any documentary evidence with reference to this interesting relic, we venture to suggest that the horn itself was the work of an Italian, but that some alteration or reparation being requisite shortly afterwards, the present mouthpiece was added by the hand of a native artist.

The decision of Her Majesty has not yet transpired respecting the horn, but in the event of its being declined for the Royal Collection or for Holyrood Palace, where so many other memorials of the unfortunate Queen are preserved, we will express a hope that the country will be sufficiently alive to its value and importance to secure it for the British Museum.

Fortunately much attention is now directed to our national monuments from an extension of the taste for Archaeology, by the zeal of private individuals and the establishment of branch societies, and in addition to this, the Trustees of the British Museum have at length been alive to the necessity of a collection of Mediæval Art. In such a collection, the horn before us would find a worthy place, as a relic of high historical interest, full of romantic associations, and, to us particularly, as a most perfect example of the high decorative Art of the period at which it was executed.

ORIGINAL DESIGNS FOR MANUFACTURERS.

DESIGN FOR A WIRE-BLIND. By J. STRUDWICK (14, New Bond Street). The substitution of wire-blinds for the dwarf Venetian, so long in

use, has of late years been very general, and a vast improvement they are upon the old system, which tended to exclude light, and thus far to banish cheerfulness from a dwelling-room. The close and

compact surface of the wire-blind admits of ornament with the colour-brush, which is intended to be used for working out the subjoined design: this consists chiefly of a wreath of ivy leaves carried round and inside the frame. The scroll-work stretching along the top should be of carved mahogany: it forms an excellent finish to the whole.



DESIGN FOR A PICKLE-FORK. By W. HARRY ROGERS (10, Carlisle Street, Soho). Though the primary object of the artist here was to have his design executed entirely of silver, the handle of

the fork would look exceedingly well if carved in ivory or pearl. It is of a circular form, and is ornamented with the leaves and tendrils of the vine. The prongs and the intermediate portion

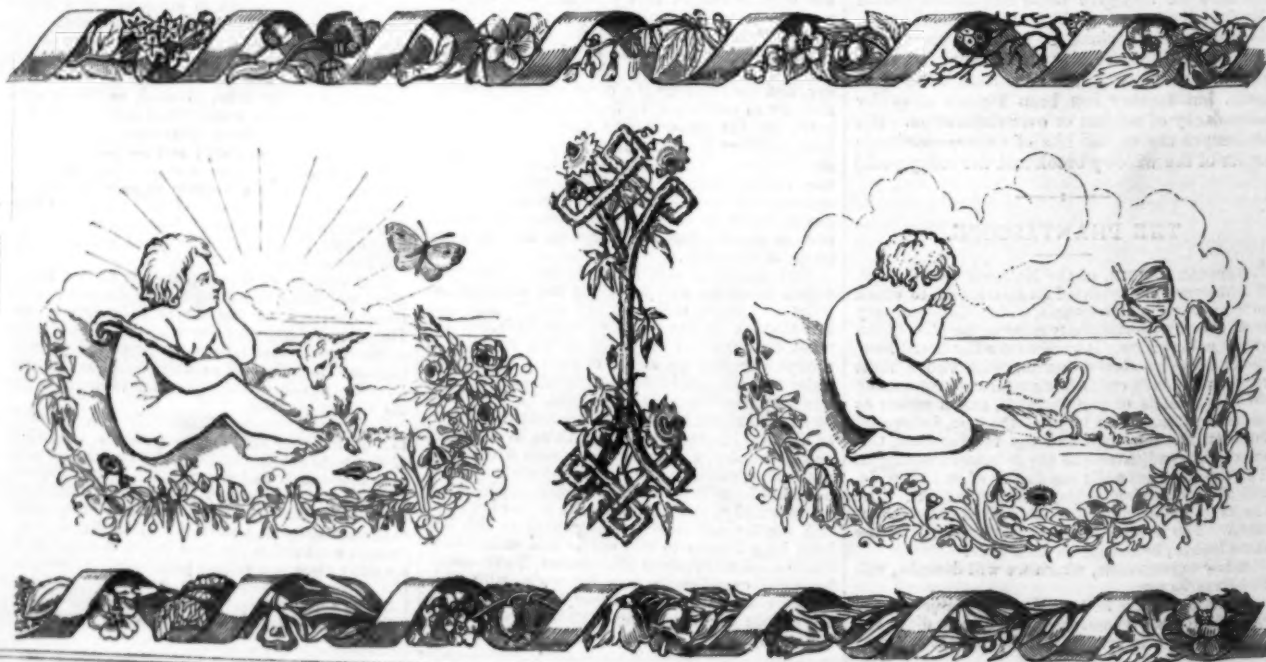
between them and the handle are quite novel in form, and are very well proportioned. The article could be made at comparatively little cost, and would well repay the manufacturer.



DESIGN FOR A CHILD'S CUP. By H. FITZCOOK, (13, New Ormond Street). It is an old truism, that whatever is put into the hands of a child, should besomething that will instruct or afford rational enjoyment; even the objects that come into its daily necessary use may serve one or other of these purposes. The ornament here engraved is intended to decorate a child's mug; and a pretty tale might be told from each device—a tale that would constantly recur to the young mind when-

ever the object met the sight. In the first subject a youthful shepherd, with a lamb at its side, is intently watching a butterfly upspringing from a rose-tree; the distant rays of the sun mark the time of day—morning; the whole may typify the dawn of life, and happiness. The other is of a contrary character, and indicates death and sorrow; the child is weeping over its dead favourite, which a snake has killed; the butterfly is also at rest. The central ornament is encircled by the passion-

flower, and the festoon of flowers forming the design for the top and base of the mug is composed of a variety of floral decorations. Simple as the idea is, it is likewise poetical, and one that inculcates a wholesome lesson. Books are not the only teachers, nor is it necessary that instruction should be delayed till the child knows its letters; a mug if inscribed with something beyond "A present for George," or "A gift from Grandmama," may take the place of a volume, in its proper season.



DESIGN FOR A CARD-RACK. By J. STRUDWICK. The leaves, stems, and berries of the ivy-plant form the component parts of this design, in which it will readily be understood that the cards would be placed behind the leaves. These ornaments, which used, not very many years ago, to grace our mantel-pieces, are now almost out of fashion; we still, however, find them occasionally made in papier-mâché, which would, of course, be the material used for this.



DESIGN FOR A WORK-TABLE. By H. FITZ-COOK. In form and character, this design may justly lay claim to originality. The table is supported by three demi-figures, terminating in scroll-work for the legs; the part immediately under the flat is ornamented with groups of figures, which, if the material be papier-mâché, may be painted; or, if of wood, carved; the depending bag is very elegant in shape, though we apprehend there would be some difficulty in keeping it to this form, if made of silk only.



DESIGN FOR IRON BALUSTRADE. By T. R. MACQUOID, (3, Stanley Place, Chelsea). The great desideratum to be attained in all designs for balustrades, instead of being stiff, formal, and ungainly, are made to derive grace and elegance from Art. We are, however, in this article far behind the manufacturer of France; among the most elegant and beautiful of the ornaments seen in the streets of Paris are these decorations, which, wherever they are introduced into domestic architecture, form a feature of greater importance than might be at first supposed, and often show much talent in the designer.



DESIGN FOR A CANDLESTICK. By R. P. CUFF (7, Owen's Row, Goswell Road). This elegant design exhibits much elaborate ornament. It should be executed in silver, and chased.



DESIGN FOR AN EGG-CUP. By J. STRUDWICK. The ivy plant is again brought into requisition here; its various features are put together with taste and judgment; the stem, as being the strongest part, constituting that which serves for the handle.



A DICTIONARY OF TERMS IN ART.

ALMUCE, AMESS, AUMUCE, (ALMUTUM, Lat.) A furred hood, worn round the neck, having long ends, hanging down the front of the dress, something like the stole, and which was worn by the clergy from the thirteenth to the fifteenth centuries, for warmth, when officiating in the church during inclement weather. Its usual colour was grey; sometimes white and spotted.* It could be thrown over the head when circumstances required it.

ALTAR. In Ancient Art the altar was usually a construction upon which sacrifices were made to a divinity. Among the Greeks and Romans the altar was formed of a square, round, or triangular pedestal, ornamented with sculptures, bas-reliefs, and inscriptions, upon which incense was burned, and that portion of the victim which was consumed. The most ancient altars were polished four-cornered stones, others were either square, oblong, triangular, or circular; those of metal were generally in the form of a TRIPOD, and could be taken to pieces, and thus were rendered easily portable. There seems to have been no fixed rule as to their height, for on bas-reliefs we find them sometimes scarcely as high as the knee, and at others half as high as a man; the circular altars were the highest, in fact, some are scarcely to be distinguished from pillars. At festivals the altars were decorated with the leaves and flowers sacred to their respective gods, and these decorations served as patterns for the beautiful ornaments we see, on those altars which have been preserved. On these the heads of victims, paterae, vases, and other vessels of sacrifice are entwined by festoons of various kinds. Some altars had simply an inscription, telling when and to whom they were dedicated; but the most beautiful are those having bas-reliefs. On some altars are represented the figures of the gods to whom they are dedicated, such as the three altars found at Nettuno, near the port of Antium. Sometimes the altar, as with the Hebrews, was a votive monument, erected in the open air, and among other purposes, to commemorate some extraordinary event attributed to Divine interference. The annexed wood-



cut represents the predominating forms of early altars, whether circular or square, and are copied from Roman originals.

ALTAR, in Christian Art. The altars of Christian churches bear no resemblance to those of the heathens, because the sacrifice to which the former are appropriated, the Lord's Supper, was instituted by the Saviour, and therefore the type of their form is a table, and their covering was intended to represent a table-cloth; but it resembles the ancient altars in the diversified forms of the base. It is frequently in the form of a sarcophagus, because the early Christians assembled in the catacombs, offered the holy sacrament on the tombs of martyrs, whence also was derived the custom of placing upon the altar the relics of saints.

In the primitive church, the altars were constructed simply of wood, subsequently of stone, marble, and bronze, adorned with rich architectural ornaments, sculptures, and paintings, and the altar-piece was generally raised on a screen above them, while the altar-plate was in the shape of a sarcophagus. Upon the decline of the Byzantine style of architecture and the introduction of the Gothic, altar-architecture acquired through this new style a new and exalted character. The Gothic architecture pointed heavenwards; delicate in single parts, it was magnificent as a whole, and full of meaning. Symbolic Art was greatly enriched. To the art of painting we owe the altar-piece, with its side wings (TRIPTYCH),

* It is very clearly shown in the above cut from Walker's excellent work on sepulchral brasses.

on which were represented the histories of the saints and martyrs to whom the altar was dedicated. The altars of the English churches are, for the most part, utterly tasteless, consisting generally of an oaken table or stone slab, covered with a white cloth. The Reformed church does not allow of altars proper. The desire of showing respect to the Christian altars by splendour and richness of decoration has not been attended with success. The most ancient altars in the Basilica at Rome have a CIBORIUM, but this was afterwards supplanted by the richly ornamented BALDACHIN, which, however, was scarcely ever used for any but detached altars, those which stood apart having screens ornamented with columns, paintings, and bas-reliefs. The altars standing in the choir had both these appurtenances, and we see by them how the spirit of invention exhausted itself in ambitious combinations.

ALTAR, in Christian Art, is employed as an attribute. Thus St. Stephen (Pope), and St. Thomas à Becket are represented as immolated before an altar; St. Canute as lying; St. Charles Borromeo as kneeling; and St. Gregory (Pope) offering a holy sacrifice, before an altar. An altar overthrown, is an attribute of St. Victor.

ALTO-RIEVO (Ital., HIGH RELIEF). Sculptured works in *rilievo* are divided into *bas-rilievo*, or low relief, *mezzo-rilievo*, medium relief, and *alto-rilievo*, high relief, according to the degree of projection in which the figures stand *relieved* from the flat surface of the block from which they are cut. In each of these the degree varies, but not so much as to entrench upon the others; the figures are most commonly left adherent to the background; but in some fine *alto-rilievos*, so-called, the figures are entirely cut away from the surface of the block, and are, in fact, *BOSSES*. The finest *alto-rilievos* extant are the fifteen METOPES in the collection of the Elgin marbles in the British Museum. In their original situation they ornamented the frieze of the entablature which surrounded the exterior colonnade of the Parthenon, giving relief, by the boldness of their projection, to the dull uniformity of a large plain surface, and the most legitimate use of *alto-rilievo* is where it is so introduced in alternate or occasional compartments with triglyphs, &c.

ALUM (ALUM, Fr., ALAUM, Germ.) This well known substance performs an important part in many processes of the arts. In combination with animal glue (*chondrine*) and with white of egg (*albumen*), it forms an insoluble substance resembling horn; advantage is taken of this property to produce the so-called KALSMINE TEMPERA.* Similar to this, is the familiar process of rendering unsized paper (such as engravings are printed on) suitable for the application of water-colour pigments. One of the most important uses of alum is as a mordant in dyeing; another, is in the preparation of LAKES, and of CARMINE from cochineal. The common alum of commerce is a double sulphate of alumina and potash. Other kinds are known to the chemist in which the potash is replaced by soda or ammonia. Roche Alum (or Roach Alum,) Roman Alum, and Turkey Alum, are varieties of the same substance (potash alum) in different degrees of purity, described by medieval writers as ALUMENS.

ALUMEN (Lat.) The name *Alumen* of the Romans, and *Sypteris* of the Greeks, was doubtless applied to several salts of the nature of vitriols, and among them to the natural sulphate of iron (COPPERAS or GREEN VITRIOL of commerce). *Alumen* was the name formerly given to all the sulphates, but the vitriols have either copper, iron, or zinc, as a base. Alum has for a base the earth alumina; hence arises some confusion in the works of the mediæval writers on Art. Thus *Alumen glarum*, *A. glacie*, *A. jamenti*, *Alun de glace*, were probably only different names for ROCHE ALUM, which was also called *Alun de Roche*; *Allume di Rocca*. *Allume catino* was carbonate of soda; *Allume di feccia*, bitartrate of potash or cream of tartar. *Allume di piume*, *Alun de plume*, *Allume Scissile*, is a natural alum, fibrous, and fringed or bearded like feathers, sometimes mis-called *Amyanthus*.

AMASSETTE (Fr.) An instrument of horn with which the colours are collected and scraped together on the stone during the process of grinding.

AMATEUR (Fr.) AMATORE (Ital.) One who has a taste for, a skill in, and an enlightened admiration of the Fine Arts, but who does not engage in them professionally. Such are honorary members of academies of painting, &c.

* Many ancient works executed in *Tempera* are found incapable of being removed by water. Since both animal glue and alum were known and used from the earliest times, it is not improbable that the paintings executed with pigments mixed with a glue medium, were washed after they were finished with a solution of alum.

AMATITO (Ital.) LAPIS AMATITA. *Amatito* is the soft red hematite, and is called also *matita*, *matita rossa*. *Lapis amatita* is the compact red hematite, and is also called in Italy *mineral cinabar*, and in Spain, *albin*. When this word occurs in the works of the early writers on Art it probably indicates red ochre, the red hematite of mineralogists.

AMAZONS. A fabulous race of female warriors; the legend of their existence was founded on the worship paid to the moon by priestesses and eunuchs in the countries lying on the eastern coasts of the Black Sea. As the eunuchs repre-

sented the female sex in the male form, so the amazons were the male sex in the female form. Poetical sagas speak of them as a strong brave nation of females, and place them beside their historical heroes; but these sagas evidently point to the symbolic religious customs of a warlike people in the Caucasus, who represented the goddess of the moon as armed, and paid her honour by war-dances, thus explaining the warlike appearance of the Amazons. The Greeks believed these people to exist near the present city of Trebizond, dwelling on the banks of the river Thermodon. The Amazons fought on horseback, carrying small crescent-shaped shields, a bow, quiver, spear, and battle-axe. Grecian Art has touched the myth of the Amazons in its most heroic sense; representations of Amazonian battles are to be found on bas-reliefs, vases, and in wall-paintings, where we find these warriors with their crescent shields and military girdles, sometimes clothed in the Asiatic costume, (particularly on vases), at others in the simple Doric, and sometimes even their dress is a union of these two. Our engraving represents a statue in the Vatican, of an Amazon probably the work of Phidias. An Amazon on horseback, found at Herculaneum, is preserved in the Museo Borbonico, at Naples. In the Gregorian Museum is the renowned "Amazonian Vase."



AMBER. A fossil product, usually washed up by the sea in various parts of the world, especially in the Baltic. It is probably the resin of some coniferous tree, as such wood is found in a fossil state. It is met with in commerce in irregular-shaped pieces, of a yellowish resinous appearance, translucent, brittle, and devoid of taste and smell. It is not acted upon by water or alcohol, but is soluble in warm rectified spirits of turpentine, but more readily in its vapour, balsam of copaiba, and in hot linseed oil, forming a valuable varnish, which has been used from a very early period in Art, both as a vehicle and as a protection to the surface of pictures. It is harder than copal, and if carefully prepared, as pale in colour. Great difference of opinion exists as to the expediency of using it as a picture varnish, but we can see no valid objection to it. Much of the brilliancy and crispness in the works of the early Flemish painters is undoubtedly due to the employment of this varnish as a vehicle, and it is now employed by many eminent English artists. In the works of the earlier continental writers on Art, Amber is described under the various names of Carabe, Glas, Glassa, Glessum; and is sometimes confounded with oriental copal, and with the resin of the black poplar. For an examination of the evidence of the use of Amber varnish, see Mrs. MERRIFIELD'S "Ancient Practice of Oil Painting," and EASTLAKE'S "Materials for the History of Oil Painting."

AMBER VARNISH. A modern writer (J. Wilson Neil), gives the following recipe for making pale Amber Varnish. Fuse six pounds of fine-picked, very pale, transparent Amber, and pour over it two gallons of hot linseed oil; boil it until it strings very strongly; mix with four gallons of turpentine. This will be as fine as body-copal, will work very freely, and flow well upon any work it is applied to; it becomes very hard, and is the most durable of all varnishes. Amber varnish requires a long time to fit it for polishing.†

AMBER YELLOW is an ochre of a rich Amber colour in its raw state; when burnt it yields a fine brown-red. It is better known in Germany than in other countries.

* Baldinucci, *Vocabulario, Truc. Disegno*.

† Transactions of the Society of Arts, vol. xlix.

AMBROSE, St. The patron saint of Milan: but few works of Art exist, in which he is so represented. The finest is the painting that adorns his chapel in the Friari at Venice, painted by Vivarini, towards the end of the fifteenth century, a work of the highest excellence. St. Ambrose is usually represented in the costume of a bishop. His attributes are, 1. *A bee-hive*, in allusion to the legend told of him, as well as of some others distinguished for their eloquence, that when an infant, a swarm of bees settled on his mouth without doing him any injury. 2. *A scourge* (as an emblem of the castigation of sin), in token of the expulsion of the Arians from Italy, or of the penance he inflicted on the Emperor Theodosius. This latter event has been finely represented by Rubens; the picture is at Vienna, but a very beautiful copy by Vandyck is in the National Gallery at London (No. 56). The same incident is illustrated by Falconet, in a statue now in the Hotel des Invalides at Paris.

AMENTUM, ANSA (Lat.) 1. The strap or thong by which the various kinds of shoes, worn by the ancients, were fastened on the foot, passing through the loops affixed to the soles, (Fig. 1.) 2. A strap or thong of leather fastened to the handle of a spear at the centre of gravity, in order to admit of its being thrown with greater force, (Fig. 2.) In the Pompeian Mosaic of the battle of



Fig. 1.

Jesus, a broken spear is depicted, with an Amentum attached. The ANSA was probably identical with the Amentum, and was so called, as being the part which the soldier laid hold of in hurling the spear. Our illustration is derived from Sir William Hamilton's Etruscan vases, and it shows it affixed above the middle of the spear. The shoe is copied from a Roman statue.

AMETHYST. A rock crystal of a purple colour. Many ancient vases and cups are composed of this mineral, and the finer varieties are still much in request for cutting into seals and brooches.

AMICE. An oblong piece of linen with an APPAREL sewed on to one of its edges, worn by all the clergy above the four minor orders. It had two strings attached to the apparelled side,



by which it was fastened behind the back and tied on the breast. It then covered the neck, and might be drawn up over the head

like a hood. It was gradually introduced during the seventh and eighth centuries, and was considered to symbolise the helmet of salvation, and from its surrounding the throat, the restraint of speech. It is frequently met with on monumental brasses.*

AMICTUS (Lat.) Under this general term was expressed the various articles of outer clothing used by the Romans, such as the ABOLLA, PALLIUM, PALUDAMENTUM, SAGUM, TOGA, &c. It did not apply to the articles of inner clothing, or those which were drawn on.

AMICULUM, diminutive of AMICULUS; this term included all the finer and smaller outside garments worn by both males and females in the manner explained in the previous article, such as the CHLANTIS, SAGULUM, &c.

AMPELITIS (Gr.) A black or coal-brown pigment used by the ancients. It derived its name from *Ampelos*, a vine, either from the black pigment prepared by the ancients from the burnt branches of that plant, or because Ampelitis was used to cure the diseases to which the vine is subject. Pliny speaks of *Ampelitis* as resembling ASPHALTUM, and says it ought to dissolve like wax when mixed with oil, and yield when burnt a black colour; it readily softens and dissolves, and for this reason was added to medicaments, and used also for dyeing the hair. It is considered by chemists to be a manganeseous and ferruginous coal. In some of the Continental countries *Ampelitis* is a name given to black chalk.

* Our illustration is copied from Pugin's *Glossary of Ecclesiastical Costume*.

AMPHORA (Gr.) A term in Grecian and Roman archaeology, signifying a vessel, pointed at the base, so that it could be stuck in the ground, with a handle on each side the neck, which was narrow. Amphorae were used for keeping wine, oil, honey, and other liquids in, and sometimes as coffins, in which case they were divided down the middle to receive the corpse, and the two parts afterwards rejoined. The usual material of which Amphorae were composed was clay of various kinds; sometimes they are found made of glass, and mention is made by Nepos, as one of great rarity being made of *onyx* (*Stalactite alabaster*). The name of the maker, and of the place of manufacture was frequently stamped upon them, as may be seen on those preserved in the British Museum.



AMPUL (Lat.) A small vessel, vial, or cruet, used for containing consecrated oil, or wine and water for the Eucharistic service. The engraving exhibits an enamelled ampul of the fourteenth century, preserved in the Bibliothèque du Roi, at Paris. It is six inches in height, and is elegantly decorated with representations of angels in coloured medallions, and scroll ornaments of a fanciful kind distributed over its surface.



AMPULLA (Lat.) A bottle. A vessel made of clay, glass, or metal, and sometimes of these materials covered with leather, of various shapes, but always with a long neck, so that oil or any other liquid could be dropped from it. It was used by the Romans, and specimens abound in most collections of antiquities. The *ampulla olearia*, an oil flask, (lentil-shaped), was used in the baths for pouring oil over the STRIGIL, to prevent it abrading the skin, and for other purposes; it was flattened at the sides, and with a somewhat shorter neck than the other ampullae. The engraving represents both kinds from Roman originals.



AMPYX (Gr.), FRONTALIS (Rom.) A broad band or plate of metal, worn upon the forehead as a part of the head-dress of Greek ladies of rank. It is often seen in ancient works of Art, as an attribute of female divinities. Artemis wears a frontal of gold. The Ampyx was sometimes enriched with precious stones. It was also worn by horses and elephants. The cut is a copy of a Roman lady wearing the Ampyx, as given by Montfaucon.



AMULET. Any object worn suspended from



the neck, or attached to any part of the body, supposed to have the effect of warding off evils, and of securing good fortune. They consisted of

various substances, such as stones, roots, plants, and scraps of writing. Amulets are frequently found preserved in museums, in the shape of beetles, quadrupeds, members of the human body, &c., cut out of amber, cornelian, agate, &c.*

ANACHRONISM. A disturbance or inversion of the order of time, by which events are represented, or objects introduced, which could not have happened or existed; such as the introduction of guns or cannon in historical pictures representing events which occurred before the invention of gunpowder; the representation of events belonging to ancient history in which the figures are clothed in modern costume. Anachronisms occur very frequently in the works of the old masters.

ANADEM. A Greek term for a band or fillet worn on the head by women and young men; it



must be distinguished from the DIADEM and other head-bands, which were honorary distinctions, or the insignia of royalty, or of religious offices. Those worn by male and female are shown in the annexed cut, copied from Greek vases.

ANAGLYPHA, ANAGLYPTA, ANAGLYPHIC (Gr.) Vessels of bronze or of the precious metals chased or embossed, which derived their name from the work on them being in relief and not engraved, the relief being produced by hammering; hence the term *anaglyphic*, to denote the art of executing such figures. The name was also applied to cameos and sculptured gems. When the figure is indented or sunk, it is an INTAGLIO, or DIAGLYPHIC.

ANAGLYPTOGRAPHY (Gr.) Anaglyptographic engraving, is that process of machine ruling on an etching ground which gives to a subject the appearance of being raised from the surface of the paper as if it were embossed, and is frequently employed in the representation of coins, medals, bas-reliefs, &c. It is the invention of M. Achille Collas, who has published a large work engraved on this plan.†

ANAGRAM. Changing the place of the letters of one or more words so as to give a different meaning to the word or to the sentence; also to read the words backwards. As examples of the former kind of anagram, are EROS, ROSE; AMOR, ROMA; ALCIVINUS, CALVINUS. Several artists have used the anagram of their names as a MONOGRAM.

ANALOGY. The agreement of two things in their known qualities and relations; in the Fine Arts, the unity and conformity of the representation.

ANALYSIS. To separate a thing or an idea into its component parts; in the philosophy of Art, to arrive at principles by examining characteristics.

ANASTASIA, St., is represented with the attributes, a stake and faggots; and with the palm as a symbol of her martyrdom.

ANASTATIC. A word derived from the Greek, signifying "renewing." A recently invented process, by which any number of copies of a printed page of any size, a woodcut, or a line-engraving, can be obtained. The process is based upon the law of "the repulsion of dissimilar, and the mutual attraction of similar particles," and is exhibited by oil, water, and gum arabic. The printed matter to be copied is first submitted to the action of diluted nitric acid, and, while retaining a portion of the moisture, is pressed upon a sheet of polished zinc, which is immediately attacked by the acid in

* Amulets, from their nature, everywhere transgress the limits of Art, nay, are even in direct contradiction to artistic taste. The dreaded *tsindia*, according to the belief of antiquity, was with so much the greater certainty warded off, the more repulsive, nay, disgusting the object held before one; and the numerous *Phallid* bronzes, although originally symbols of life-creating nature, had afterwards, however, only this meaning and aim. The eye, the foot, the hand variously applied, are to be met with in symbolical and superstitious significance.† See MULLER'S *Ancient Art and its Remains*. Figures 1 and 2 in the above cut represent Egyptian necklaces of sacred symbols, the earliest form of Amulets. The eye of Osiris; the head of the cat sacred to Isis, and figures of gods compose them. Figures 3 and 4 are Roman; one representing the head of Hercules enveloped in the lion's skin; the other a hollow golden bulla, in which the charm was enclosed.

† Examples of this kind of engraving have been given in the *Art-Journal*: in the number for June, 1844, are specimens from Mr. Freebairn's engraving of Flaxman's Shield of Achilles; and in April, 1845, specimens of Mr. Henning's restoration of the bas-reliefs of the Parthenon, in the British Museum.

every part except that covered by the printing-ink, a thin film of which is left on the zinc; it is then washed with a weak solution of gum arabic; an inked-roller being now passed over the zinc-plate, the ink adheres only to that portion which was inked in the original; the impressions are then taken from the zinc-plate, in the same manner as in lithographic printing.

ANATHEMATATA (*Gr.*) **DONARIA** (*Lat.*) By these names the ancients designated presents or offerings made to the gods. In the early ages these consisted of garlands, locks of hair, &c., but when the Arts flourished in Greece, the anathematata were tripods, candelabra, cups, vases, statues, &c., of the most exquisite workmanship in bronze and the precious metals. The number of Anathematata must have been immense; many are still extant, showing by their inscriptions that they were dedicated to the gods as tokens of gratitude. Another class of Anathematata, consisting of tablets to commemorate recovery from sickness, will be described under **VOTIVE TABLETS**.

ANATOMY. The science of the structure of living creatures; that branch which relates to man is called **ANTHROPOLOGY**, and that to animals **ZOOLOGY**; * the former is the knowledge of the

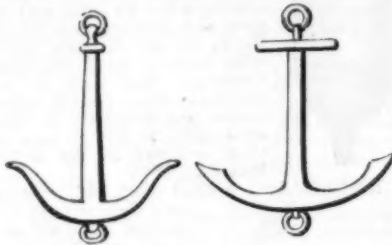


interior and exterior parts of the human frame, and its changes according to its position, emotions, and movements; it is particularly necessary to the artist, as there is no true beauty in his representations, unless there be truth also. The study of the bones (**OSTEOLOGY**) and that of the muscles (**MYOLOGY**) is also of the highest importance, for upon these depend the proper balancing, motion, and expression; and it is not always that genius, taste, and readiness in seizing nature, will suffice without actual study. The Anatomy of the artist is not that of the physician, for the former only studies the bones and muscles so far as they influence the external form; in the blood-vessels, for instance, he merely requires to know those which appear in representing passion. The physician studies in the corpse the muscles and their mechanical functions; the artist, on the contrary, examines their play, their life, regarding them as the type of physical strength, of the state of mind, as a mirror of that which agitates the soul,—a reflex of the spiritual life. Anatomy in a medical point of view, is a purely material study, useful to the artist in his representations of dead bodies; in an artistic sense, it is an abstruse physiological science. Skeletons and anatomical drawings are not enough for the artist; he must penetrate into the mysterious region where the soul moves the springs of the body, speaking in a language which will be intelligible as long as man exists. To this language descriptive anatomy is only the dictionary; living, acting, sentient man must form the study, for where passions are struggling—where grief, joy, and love, are acting—there must the artist learn the idiom. Thus did Michael Angelo, Jacques Callot, and Hogarth, study life, and thus did the Dutch conceive their faithful representations of human nature: the great painters of the sixteenth century, Da Vinci, Raffaele, Titian, and Michael Angelo, employed much time in anatomical drawings, but few of which are preserved to us. Such drawings, or anatomical tablets as they were called, were first engraved in wood, and then in metal, and latterly in lithography, so that the anatomical wants of the artist are well supplied.†

* The accompanying woodcut represents the anatomy of a Winged Victory slaying a Bull (the original of which is in the British Museum), and is copied from the frontispiece to a Discourse "On the Nature of Limbs." By Richard Owen, F.R.S. London, 1840.

† The best treatise on the Anatomy of the External Forms

ANCHOR, in Christian Art, is the symbol of hope, firmness, tranquillity, patience and faith. Among those saints, of whom the anchor is an attribute, are Clement of Rome and Nicolas of Bari. Pope Clement, who suffered martyrdom in the year 80, also received the Anchor as an attribute, either because he was bound to one when thrown into the sea, or, because in a pretended letter from the Apostle Peter, he was commissioned to steer the Church safe into the haven. Nicolas of Bari, whose martyrdom took place in the year 209, received the Anchor as patron saint of sailors, to whose prayers he answered by appearing to



them, guiding them safely into harbour. The Anchor also symbolises commerce and navigation. The cut represents the earlier forms of the Anchor; the first being Roman, the second Mediaeval (twelfth century).

ANCILE. The sacred shield carried in Rome by the Salii at the festival of Mars. It was on both sides *ancusum*, *incusum*, and *recusum*; being neither round nor oval, but the two sides receding inwards, making it broader at the ends than in the middle. It was sent from heaven to Numa, who was told by the nymph Egeria and the Muses, that the safety of Rome depended on its preservation. The king ordered Mamurius Veturius to make eleven others exactly like it, and hid the real one among these, so that it might not be recognised and stolen. They were all hung in the temple of Mars, on the Palatine Hill, and were carried once a year through the city by the Salii.



tion shows that they are ANCILIA.*

ANDREW, St. The patron saint of Scotland; also of the renowned order of the Golden Fleece of Burgundy, and of the order of the Cross of St. Andrew of Russia. The principal events in the life of this apostle chosen for representation by the Christian artists are, his Flagellation, the Adoration of the Cross, and his Martyrdom. He is usually depicted as an old man, with long white hair and beard, holding the Gospel in his right hand, and leaning upon a transverse cross, formed sometimes of planks; at others, of the rough branches of trees. This form of cross is peculiar to this saint, and hence it is termed St. Andrew's Cross. His Flagellation, and the Adoration of the Cross, form the subjects of two fine frescoes in the Chapel of S. Andrea, in the Church of San Gregorio, at Rome. The Flagellation is the work of Domenico, the Adoration that of Guido. This latter subject has also been well depicted by Andrea Sacchi, in the Vatican at Rome. This martyrdom forms the subject of an admirable picture by Murillo, the original study of which is in the Dulwich Gallery.

ANDROSphinxes. In Egyptian Art, are lions with human heads. One of enormous size is at Ghizeh, which is hewn out of the solid rock, with the exception of the fore-paws, between which stood a small temple. It is considered (on the authority of Pliny), that the Sphinx represented the Nile in a state of flood, which event regularly occurred under the signs Leo and Virgo.

for the use of artists, is that by Dr. FAU, translated by Dr. KNOX. London, 1840. H. Baillière.

* They are also represented on the reverse of a coin of Antoninus Pius, which is engraved above. The lines ending in circles, which appear above and below each shield, is a rude way of delineating glory emanating from them.

ANELACE, ANLACE, ANLAS. A short weapon, between a sword and a dagger, the blade tapering to a very fine point, commonly worn by civilians until the end of the fifteenth century. It is always represented as hanging from a belt or strap, apparently attached to the upper end of the sheath. It frequently occurs in monumental brasses. Our cut is copied from a brass of the time of Edward III.



ANGELS, in Christian Art, are very frequently represented both in sculpture and in painting. By the devout artists of the fourteenth, fifteenth, and sixteenth centuries, angels are depicted of human form, and masculine; as young, to show their continued strength; winged,* as messengers of grace and good tidings, and to show their unweariedness; barefooted and girt to show their readiness, and that they did not belong to this earth: they were clothed in robes of white, to show their purity, or in cloth of gold to show their sanctity and glory; the cloth of gold diapered with orphreys of jewels and precious stones: with emerald (*unfading youth*); crystal (*purity*); sapphire (*celestial contemplation*); and ruby (*divine love*). At this period of the history of Art, angels were often represented as clothed in the ecclesiastical vestments, copes, chasubles, dalmatics, and tunics, but in the works of an earlier period they are usually figured in albes, white, with golden wings.† Sometimes angels were drawn as feathered all over like birds, as is frequently seen in the carving and stained glass of the fifteenth century, but the idea is not warranted by the tradition of Christian antiquity, and the effect, bordering on the ludicrous, is far from good. In Christian design, in sculpture, and in painting, angels are frequently introduced, as corbels, bearing the stanchions of roofs; as bosses, or in pannels and spandrels, bearing labels with scriptures, or emblems of sacred things, or shields of arms; on shafts and beams; holding candlesticks; as supporting the head of a monumental effigy; in adoration round the sacred symbols, or persons; winged with the hands extended, and standing on wheels. Of good Angels there are nine degrees, which are divided into three categories. The first consists of **CHERUBIMS**, **SERAPHIMS**, and **THRONES**; the second of **DOMINIONS**, **POWERS**, and **PRINCIPALITIES**; the third of **ANGELS**, **ARCHANGELS**, and **VIRTUES**. Their attributes are—1. Trumpets (*the voice of God*). 2. Flaming swords (*the wrath of God*). 3. Sceptres (*the power of God*). 4. Thuribles or censers, incense (*the prayers of saints they offer*). 5. Musical instruments, such as harps, trumpets, and organs, to express their felicity. The nine orders of angels are frequently introduced in the magnificent rose-windows of the Continental churches, diverging from the centre in nine circumferences of rich tracery.

ANIMALS, HYBRID. This name is given to pictured animals composed of two different species, they abound in ancient and mediæval works of art; in the former, combinations of the human



with the animal form† are more frequent than combinations of different animals; thus, we find Centaurs, Satyrs, Tritons, and Winged-figures, in these the human form ever appears the nobler, nor were the animal forms rendered more bestial, but rather more human. Among the Egyptians,

* ANGEL is the name, not of an order of beings, but of an office, and means messenger; therefore they are represented with wings.

† On the revival of Pagan design in the sixteenth century, the edifying and traditional representations of angelic spirits were abandoned, and in lieu of the albe of purity and golden vests of glory the artists indulged in pretty cupids sporting in clouds, or half-naked youths twisting like posture masters, to display their limbs without repose, dignity, or even decency of apparel.—Pocock's Glossary of Ecclesiastical Ornament.

† Our cut represents a Nereid riding on the back of a monster which combines the forms of beast and serpent, with fanciful adjuncts. It is copied from a Grecian painting on the walls at Pompeii.

the animal form was conceived with more depth and liveliness than that of man; from the first the Egyptians were impelled to an admiring observation of the former, by a natural tendency, as their religion proves; their combination, too, of various animal figures are often very happy, but often indeed in the highest degree fantastical and bizarre. They produced Sphinxes, (lions with human heads) lion-hawks, serpent-vultures, serpents with human legs, which are all symbolical. While the Greeks for the most part retained the human head in such compositions, the Egyptians sacrificed it first. By extension of the term, **HYBRID ANIMALS** is applied to the fantastic animals so common in architectural buildings of the middle ages, especially in the twelfth century. Sometimes we see the human head upon the body of a bird, of a quadruped, or a dragon; the head of a goat upon the body of a horse; doves, of which the body terminates in the tail of a serpent; eagles with the tails of dragons. We must not look for a symbolical meaning in all these figures, although it is difficult not to recognise a hidden meaning in most of them; they appear to embody the popular faith of the time as **EMBLEMS**, frequently they were but the freaks of fancy of the sculptor-masons of those times. When we meet the same figures in different countries, they appear to be copied from each other.

ANIMAL PAINTING. Some artists have so excelled in the representations of animals, that their pictures form a distinct class. These are usually of large dimensions, and the subjects are principally those of the chase; thus, we have Boar-hunts, Lion-hunts, Deer-hunts, usually painted with the view of adorning hunting-seats, baronial halls, &c. The animals are exhibited in all the wild energies of life, or dead, as trophies. The greatest masters in this class of painting are the friend of Rubens, F. Snijders; J. Weenix, M. Hindeloeter, C. Rutharts, P. Caulitz, J. E. Ridinger, and Lillienberg. Another set of painters who have delighted to depict animals as they appear in the shambles or the kitchen, are in fact, *meat-painters*; surrounded with the utensils of the kitchen and other consonant paraphernalia, they exhibit great pains-taking in their execution, but their excellence is chiefly mechanical. Among great painters of this class it is sufficient to name Lamsaech. Of painters of fish the most famous are Gills and Adrienusen. "The mastery of the ancients in the representation of the nobler animals arose from their fine sense of characteristic forms. The horse was immediately connected with the human form in Greek statues of Victors, and Roman equestrian statues; there are animals of this description (dogs) of distinguished beauty; as well as bulls, wolves, rams, boars, lions, and panthers, in which sometimes the forms of these animals are as greatly developed as the human forms in gods and heroes. To represent powerfully designed wild animals, especially fighting with one another, was one of the first efforts of early Greek Art."—*Muller's Ancient Art and its Remains.*

ANIMAL SYMBOLS. Both in ancient and in mediæval Art, animals have been extensively employed as **SYMBOLS**, in which certain peculiarities of the animals depicted are taken as a means of embodying moral sentiments, religious ideas, &c. Not only the animal, in its simple, perfect state was so employed, but combinations of various animals in one, **HYBRID ANIMALS**, and of the human form with the animal, abounded from the earliest times. They are made familiar to us in the remains of Egyptian Art, in the recently discovered sculptures at Nineveh, and in the more perfect productions of Greek Art. In mediæval Art, the Animal Symbols are drawn from the imagery of scripture, and they are chiefly employed as types of the virtues and vices. The prudence of the ant and the bee, the submission of the camel, the fidelity of the dog, the vigilance of the cock, furnished perpetual sources of meditation and reflection to the minds of the devout. The viler and unclean animals were also taken as a means of exhibiting the vices. The ox typified pride; the fox, fraud and cunning; the wolf, cruelty; and the leopard, constancy in evil. The hog was regarded as the emblem of impurity, and is the animal form generally assumed by demons. Animals were employed as symbols of the **EVANGELISTS**, in every age of Christian Art, under a great variety of place and circumstance; sometimes the Lord himself is typified by the four beasts: his manhood, by the face of a man; his almighty power, by the lion; his sacrifice, by the calf; and his resurrection and ascension, by the eagle.*

* Under their respective places in this Dictionary, the

ANIMATION, ANIMATED. A term applied to a figure in sculpture or painting, when it exhibits a sort of momentary activity in its motions; it is also used figuratively, when a statue or painting is executed with such vigour and truth that it appears full of life, or *animated*.

ANIME, GUM. Gum anime is a resin imported from South America, of a pale-brown yellow colour, transparent and brittle, somewhat resembling copal, with which it is mixed in making copal varnish to cause it to dry quicker and firmer, and enable it to take the polish much sooner. It is soluble in hot oil, and forms, in alcohol, a bulky, tenacious, elastic mass. It is extensively employed in the manufacture of Coachmaker's varnishes.

ANKLET. An ornament of gold, or other metal, worn by the women of the Eastern nations, the Egyptians, Greeks and Romans, on the legs, above the ankle, in the same manner as the bracelet adorns the arm. They are very frequently depicted in works of Art. The first example in our cut is copied from an Egyptian, the second from a Greek, painting; another specimen occurs in the preceding page, as worn by the Nereid, who rides the Hybrid Animal.

ANNEALING. Glass, when suddenly cooled after melting, and some metals, after long hammering, become extremely brittle. This brittleness is removed by leaving the glass in an oven, after the fire is withdrawn, and by heating the metals again, after the hammering, by which they become Annealed.

ANNUNCIATION. (*ANNUNZIATA, Ital.*) This religious mystery is one of the most beautiful, as well as important in the whole range of Christian Art; from the earliest period it has been chosen as a most frequent subject. In the "Manuel d'Iconographie Chrétienne," by M. Didron, the mode of treatment adopted by the early Greek and Byzantine artists is as follows: the scene is a house, or a porch, the Holy Virgin kneeling before a chair, her head slightly inclined, holding in her left hand a spindle, while she extends the other to the Archangel Gabriel, who salutes her with his right hand, and holds in his left a lance. Above the house, in the sky, is seen the Holy Ghost descending as a ray of light upon the head of the Virgin. At a subsequent period in the history of Art, the treatment varied from this Greek formula: the Virgin is represented seated on a throne, the Archangel Gabriel bears a sceptre, which at a later period was exchanged for the lily-branch, and this in its turn was by some artists superseded by an olive-branch; and the Archangel was also crowned with olive, but the lily is the most frequent as well as most significant. Gabriel is also frequently represented as an ambassador bearing his credentials, with attendant angels. By the early German artists he is represented as habited in the richly embroidered vestments of the priesthood.

ANTEFIXA. This term was applied by the Romans to various ornaments in **TERRA-COTTA**, which were used to decorate several parts of an edifice, to give an ornamental finish, or to conceal unsightly junctures in the masonry. They appear on the top of entablatures, above the upper member of the cornice, where they served the purpose of concealing the ends of the ridge-tiles, and the juncture of the flat ones.* They also were affixed to



the cornice of an entablature, for the purpose of giving a vent to the rain-water from the roof similar to the **GURGOYLES** of Gothic architecture. Antefixe, in the form of long flat slabs of terra-

symbolical signification of animals and monsters will be described.

* Our cut exhibits an antefixa of this kind in terra-cotta, discovered at Chester.

cotta impressed with designs in relief, were nailed along the whole surface of a **FAÏENCE**, for ornamental effect, resembling the sculptured **METOPES** of the Greeks in their application, but antefixe were not employed in decoration by them. Some good specimens of antefixe are in the British Museum; they exhibit great variety and beauty of workmanship.

ANTHONY, St. The events in the life of this



saint form a very important class of subjects in Christian Art. Among the most frequent are his Temptation, and his Meeting with Saint Paul. St. Anthony has several distinctive attributes by which he is easily recognised: as the founder of monachism he is depicted in a monk's habit and cowl, bearing a crutch in the shape of a T, called a *face**, as a token of his age and feebleness, with a bell suspended to it, or in his hand, to scare away the evil spirits by which he was persecuted; a firebrand in his hand, with flames at his feet, a black hog, representing the demons Gluttony and Sensuality, under his feet; sometimes a devil is substituted for the hog. The subject of the Temptation of St. Anthony is treated by Annibale Carracci in a picture in the National Gallery of London (No. 198). The Meeting of St. Paul and Anthony has been well treated by Guido, Velasquez, and Pinturicchio.

ANTHROPOMORPHISM. (*Gr.*) **HUMANISATION.** A compound Greek word, signifying the representation of the human form; but it is employed to signify the representation of divinity under the human form. In the portrayal of the Divinity, Art can convey the idea only by Humanisation, or *Anthropomorphism*; hence the beautiful statues of their gods produced by the ancients. Among the Greeks popular opinion never separated the idea of superior powers from the representation of them under a human form; hence, in their Mythology and in their Arts, each deity had his peculiar and distinguishing attributes, and a characteristic human shape. Combinations of the human form with those of animals, **HYBRID ANIMALS**, are found in Egyptian remains, as well as in those recently brought to light at Nineveh; these combinations are symbolical. By the Egyptians the animal form was conceived with more depth and liveliness than that of man; their combinations of various animal figures are often very happy, and also frequently in the highest degree fantastical and bizarre.

ANTICAGLIA. An Italian word signifying the remains of antiquity, particularly fragments of ancient architecture and the plastic Arts. At the present time this term is usually applied to the less important specimens, for instance, utensils, weapons, ornaments, &c.

ANTICO-MODERNO. **QUATTRO-CENTO** (*Ital.*) That transition style between the comparatively meagre productions of the most eminent early masters, and the fully developed form and character of the works of Raphael and his great contemporaries. It arose soon after the time of Masaccio, and characterised the whole of the fifteenth century, until the appearance of the works of Da Vinci and Fra Bartolomeo. It is exhibited in its most perfect condition in the works of Francia.

ANTIMONY. The oxide of this metal enters into the composition of some of the pigments used in painting, as Naples Yellow, which is a compound of the oxides of lead and antimony. A mineral yellow is compounded of the oxides of antimony and bismuth. Guimet's yellow is the deutoxide of lead and antimony. These pigments are useful in enamel or porcelain painting, but by no means eligible in oil or water-colours. Most of the Naples Yellow now sold by artists' colourmen is prepared from white lead mixed with a small proportion of cadmium yellow. Glass is coloured yellow by antimony; the women of the East use the native sulphuret of antimony to blacken their eyebrows and eyelids.

ANTIQUARIAN. Drawing-paper is cut into sheets of various dimensions, that called Antiquarian usually measures fifty-three inches by thirty-one.

ANTIQUÉ, ANTIQUES, a term derived from the Latin *antiquus*, ancient. By "antique" is understood pre-eminently those peculiarities of

* The badge of the knightly order of St. Anthony exhibits this attribute of the saint, and is represented in the annexed cut from Stothard's engraving of the effigy of Sir Roger De Bois, in Ingham Church, Norfolk. The word *Antoon* occurs above the face in uncial letters.

genius, invention, and art, which are preserved in the remains of cultivated nations of antiquity, and which must always excite our admiration, and influence our studies, as the most important and enduring relics of ancient times. With the idea of the antique is united the *CLASSICAL*, by which we generally understand those writings and works of art which are perfect in conception and execution, and therefore worthy of being our patterns. The term is used only for those creations which are left us of the Greeks and Romans, which among all early nations we call *par excellence*, "the Ancients," because they were superior to all others in mind and manners, and because they impressed more or less the stamp of their cultivation on the greater part of the ancient world. In Art we regard the Greeks as the true classical ancients, being incontestably superior to the Romans, who were only an imitative nation, formed on the Greeks themselves. Of all nations, the Greek alone is that in which internal and external sentiment and mental life existed in its most beautiful proportions; therefore they appear from the beginning to have been peculiarly destined for independent cultivation of the forms of art, although a long development and many favourable circumstances were required before the genius which early appeared in mythology and poetry could be transferred to plastic Art. In that perfection of external form by which the Greek artist was surrounded he formed his *IDEAL*, in which lies the great truth of the so-called antique forms; in them the ideal is the comprehension of nature, whose prevailing character is the embodiment of the *spiritual*. By *ANTIQUES* we understand those works which have become as it were the types of human form, the representations of life in all its variety, which belong to true plastic art, such as the works of the chisel, the mould—statues, bas-reliefs, and mosaics. In a wider sense we use the word *ANTIQUES* to express all the productions in the various plastic arts of the Greeks and Romans, as distinguished from the art of the remaining ancient and unclassical nations—Egyptians, Indians, &c., and also from all later and modern Art.

ANTIQUITY—ANTIQUITIES. In an artistic sense, the Old as opposed to the New times. It is supposed to extend from the earliest historical knowledge to the irruption of the barbarians upon the Roman empire, which event, in connection with the diffusion of Christianity, produced the great turning-point in the history of the civilisation of mankind. We also use the word in a limited sense to denote the early ages of every nation, but particularly with reference to the two great nations of ancient times, the Greeks and Romans, whom we call pre-eminently "the Ancients." By *ANTIQUITIES* we understand those monuments of all kinds which were produced in antiquity, in whatever sense this word may be used.*

ANTONINE COLUMN. In the middle of one of the principal squares of the city of Rome stands a lofty pillar, erected by the Senate in honour of the Emperor Marcus Aurelius Antoninus, and to commemorate his victory over the Marcomanni and other Germanic tribes. Around the exterior of the shaft is placed a continuous series of bas-reliefs, reaching from the base to the summit in a spiral line, representing the victories of Marcus Aurelius. It is evidently an imitation of the column of Trajan, but both in style and execution these sculptures of the Antonine Column are very inferior.



* According to Müller, the treatment of Ancient Art since the love for classical antiquity was re-awakened, may be divided into three periods:—First, The *drifted*, extending from about 1450 to 1600, and the time of collections and renovations. Secondly, The *Antiquarian*, from 1600 to 1700, when learned examinations and elucidations having no reference to Art took place. Lastly, The *Scientific* period, from 1700, in which a new opening was given to the study of Archaeology.

THE BIRMINGHAM EXPOSITION.

THE close of this Exposition, to which we have devoted much space—feeling the importance of the movement, and looking forward to the result with much interest—enables us now to say a few words on its general bearing, and the influence for good which we from the outset predicted would issue from it. No collection of the products of our manufactures has heretofore met with the same amount of patronage and support; during the last week the admissions averaged 2700 daily; altogether, in round numbers, the visits may be taken at 100,000, including 1535 season tickets; these and the admissions, with the sale of catalogues, of which 8000 were disposed of, produced a sum equal to 3,076l. 14s. It will be seen by the above statement that the success of the Exposition throws into shade that of the Society of Arts, with all its adventitious aids of metropolitan situation and patronage of the most exalted kind. We learn from the report of the Society, that their first Exposition, in 1847, was visited by about 20,000; their second, in 1848, by 70,000; their third, in 1849, was still more numerous attended, although the number is not stated. It must be observed that all the visitors to the Birmingham Exposition did not pay for admission; tickets were freely distributed to the workmen in the various manufacturing, to the School of Design, the children of the Blue School, and various public and private seminaries; a more triumphant demonstration of the progress of Art in connection with Manufactures—of temperance and sobriety—of regularity and order, it has not been our duty to record; and who shall henceforth say that even the humblest of our artisans may not be trusted with the examination of what is valuable? of all the numerous and costly articles exhibited, but two are missing, and they are of trifling value. This speaks volumes in favour of the moral discipline which characterised the visitants, and we may add to this, the cheering fact that of the large number of workmen who attended for instruction as well as amusement, only four seemed under the influence of drink. The desire for places of intellectual resort among the people in the evening is proved by the fact that the largest number of admissions were between the hours of six and eight o'clock. Altogether, we consider the whole result as another powerful proof in favour of a National Exposition. We should have no difficulty in pointing out manufacturers of plated wares, of papier mâché goods; of glass, brass-founders, and engineers, all of whom, to our knowledge, have secured good orders through this exhibition of their works. We are sure that although such Exhibitions show our weakness, they are, nevertheless, the beginning of our strength: he who knows his weakness and defects is already far on the path that leads to improvement. Manufacturers must never forget that if they would advance the Arts of Design as applicable to their wants and labours, they must supply suitable stimulants both to the workman and the public, and that they are the persons from whom the first movement must come: in their hands is their own future success. They are to educate and supply both these classes; first, by directing public taste by the production of first rate works, which rarely if ever fall of being properly appreciated; and next, by placing before the eye of the artisan that which will be suggestive of the beautiful. Originality of design, thus, has its foundation in the appreciation of what is excellent. This appreciation can only be acquired by inspection of what is best in ancient or modern art; no town in the empire can boast of fewer adjuncts of this kind, than Birmingham; in none is there a greater necessity for what is becoming daily more called for—the Art-educated workman. We do most earnestly hope that a surplus which must arise from this Exhibition, will form the nucleus of something permanent; a receptacle, in truth, which will contain a history of ornament, of Art applied to manufactures, where the *WORKING MAN* may retire, in the evening, from the bustle and turmoil of business, to store up in his mind that which will aid him for the coming day.

With much that was defective in the specimens submitted for examination at the Exhibition, there was abundant evidence of power, will, and a desire to excel, which but require encouragement and education to produce the most successful results. Art-education is the work of centuries. Greece acquired not the proud pre-eminence she held in high art, without due preparation and long years of careful study; neither will England arrive at the position she would occupy, without the same: there is no royal road to excellence: let us then be up and doing, already are our

mechanical inventions imitated, and increased production is rapidly receding from us; it is time then to gird ourselves for the conflict, for it has been said by one who is no dreamer, that if we continue deficient in education, every railway and steamboat will aid in transferring the demand from us to others, better fitted by previous training to supply the demand. We do most earnestly hope that in a few months the foundation will be laid of a permanent museum, which cannot fail to enhance the value of Birmingham manufactures a hundred fold.

We congratulate the exhibitors generally, and all who have been concerned in the carrying out of this really important exhibition; the manufacturers of Birmingham have shown both zeal and ability in the matter, and we do not fear a lack of encouragement for our native manufactures both at home and abroad, when such laudable exertions as these are made. Let but the same spirit characterise the exertions of all connected with the Exposition of 1851, and the result cannot but be highly favourable to the country.

THE GREEK SLAVE.

FROM THE STATUE IN MARBLE BY HIRAM POWERS.

IN the summer of 1845 there was exhibited at the rooms of Messrs. Graves, in Pall Mall, a statue in marble by Hiram Powers, an American sculptor. It was called "The Greek Slave," and attracted a large number of visitors by the fame of its excellence. The idea of the work was suggested by the practice of exposing female slaves for sale in the bazaar of Turkey. The figure is upright, and rests the right hand upon a support, over which is thrown a modern Greek drapery, both hands being confined by a chain.

There is much in this work to remind the learned in sculpture of the best productions of the antique; in the simple severity of its outline, and in the intellectual expression which dwells on that sorrowful face, it bears a close affinity to the Greek school. Appealing to the sympathies and sensibilities of our nature, rather than to those feelings which call forth words of delight, we are yet won to admiration by its touching beauty and its unexaggerated idealism. The sculptor has aimed high in his purpose of uniting modesty with scorn, and shame with rebuke, but he has undoubtedly carried out his intent, boldly and successfully. It was no easy task to place a young and high-minded female in such a position without a chance of offending delicacy; but the great charm of Mr. Powers' work is, that it repels the very thoughts which would be likely to arise under such circumstances, and produces others totally at variance with them—sympathy and compassion for the captive; execration for those who could make merchandise of the beauty and the innocence of the fairest of God's creatures;—

"As if their value could be justly told
By pearls, and gems, and heaps of shining gold."

While admitting the truth that genius exclusively belongs not to age nor race, and that its elements are as likely to dwell in the minds of the untutored savage as in the more favoured inhabitant of a civilised state, the first sight of this statue—coming from the hand of a sculptor whose country has hitherto made comparatively little progress in this, the highest department of Art—afforded us no little surprise, but it also gave us infinite pleasure. We had not even heard of the name of Hiram Powers, and were consequently astonished to find so fine a work from one whose fame had not already reached the shores of England. But we subsequently learned that Mr. Powers had been studying for a considerable time in Florence. In his studio here, Captain Grant saw a small model of the "Greek Slave," in plaster, and was so struck with the beauty of the subject, that he immediately gave a commission to the sculptor to execute it in marble. It is still in the possession of that gentleman, who congratulates himself, and not without reason, upon having one of the most chaste and classical compositions of modern sculpture. Certainly his taste and judgment in thus bringing to light, and securing, a noble production of Art, cannot be too highly commended.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRHOLT, F.S.A.

THE MONUMENT OF WREN.



ARE old London! It would be difficult for us to describe the affection we entertain for this noble city—venerable for its antiquity, and reverend for its associations with our greatest men—although it combines so much that occasions us distress of mind with so much that is dear and honoured to our every feeling of existence. We should never have loved it so well if we had not become acquainted with the histories of some of its public buildings, its houses, its holy temples, one by one, almost stone by stone; and yet how little we know of what we might know, and of what we hope yet to learn. We marvel more and more how we could ever have passed a peculiar-looking house without inquiring 'Who lived there!' Certainly, we move through life very listlessly; we go along its highways and into its by-lanes without being stirred by the immortality around us; we close our eyes against the evidences of change which are the accompaniments of life; and we plod on, of the earth—earthy, with little more than a fluttering effort to raise our minds by the contemplation of the acts of those glorious spirits who elevated England to the rank she holds among nations.

We had been wandering through the human labyrinths of London—cogitating, rather than observing—musing, instead of rousing ourselves to enter into the feelings and occupations of those with whom we live, when suddenly we stood opposite the gate of the Church of St. Bride, Fleet Street. We never can pass any one of Sir Christopher Wren's churches without endeavouring to obtain a sight of the beautiful spire by which he loved to decorate his sacred buildings; accordingly, we stepped down the paved court, and strained back the head to gratify desire. As we turned the corner to go on, St. Paul's, looming through the atmosphere of mingled smoke and fog, again recalled to mind the character of its mighty architect—that polished, high-minded, true-hearted, modest man, who loved his art with a depth and purity unknown in our times, and with the steady enthusiasm of his noble nature, not for the gold it brought, but because of its own high merits, and the power it gave him to elevate his country in the eyes of the whole world.

Born in 1632, Christopher Wren was nurtured in the highest principles of the Reformed Church; his father, at whose rectory he drew breath, at East Knoyle, in Wiltshire, was also Dean of Windsor; and his uncle, successively Bishop of Hereford, Norwich, and Ely, is celebrated in the Ecclesiastical history of England as having devoted himself to the royal cause, and remaining so firmly attached to the fortunes of the deposed King as to endure an imprisonment of nearly twenty years without being brought to trial. During a portion of this dismal time for all who held the true royalist faith, Mr. Christopher Wren, even then distinguished as a youth of equal modesty and talent, was a frequent visitor at Mrs. Claypole's, who was sure to distinguish and promote excellence. Here he occasionally met the stern Protector, who called to him one day, in his usually abrupt and determined manner, to go immediately and 'tell his uncle that he might come out of the Tower if he liked.' The youth bowed his thanks. Knowing the equally determined nature of his uncle's spirit, he proceeded with an anxious heart to the Tower. The shadows of the massive building lay heavily upon the waters, and, as the heavier gates groaned beneath the creaking chains and rusty bolts, he hoped that one he loved so well would come forth to the light and liberty so very, very dear to a young aspiring

mind. So strongly did the value of this inestimable blessing seem to him, as he entered the dark and narrow room appropriated to his relative, that he could hardly forbear throwing himself upon his neck, and wishing him joy of the liberty he at first doubted whether he would or would not accept. The stern contempt which the prelate at once expressed towards the Protector's message—the air of offended dignity with which he regarded his nephew for being its bearer—the exalted nature that breathed in every word he uttered, proving his sincerity, and his determination to accept no favour from those he despised—were never forgotten by the future architect; and unable to repress or direct the feelings he had roused, he listened with silent respect to his high-souled relative. 'Go back!' he exclaimed, 'to the man who holds the power of England within his blood-stained palm, and tell him that I will none of his permission to depart, but will tarry the Lord's leisure, and owe my deliverance to Him alone!'

This noble disregard of things temporal, when contrasted with things eternal, was strongly characteristic of both the uncle and the nephew. Many of our paltry pillars of brick and mortar—builders of mere paperhouses—creatures with not half as much architectural knowledge as the bee or the beaver—would think themselves insulted if required to superintend a square or a street in the suburbs of London at the remunerating rate that was paid the mighty architect of Saint Paul's. But long before he was distinguished as an architect, or thought of architecture, perhaps, but as a branch of the sciences to which his young mind rendered such ready homage, every man of knowledge in England considered the youth a prodigy. Like his remarkable contemporary, Pascal, his genius displayed itself at a very early age. At thirteen he dedicated the invention of an astronomical instrument to his father in a Latin ode; and, though labouring under extreme delicacy of health, he was able to enter Wadham College, Oxford, at the age of fourteen; here he secured the friendship of Bishop Wilkins, who introduced him to Prince Charles, the Elector Palatine, as a prodigy; and Oughtred, in his preface to his 'Clavis Mathematica,' mentions his extraordinary promise as a youth of sixteen.

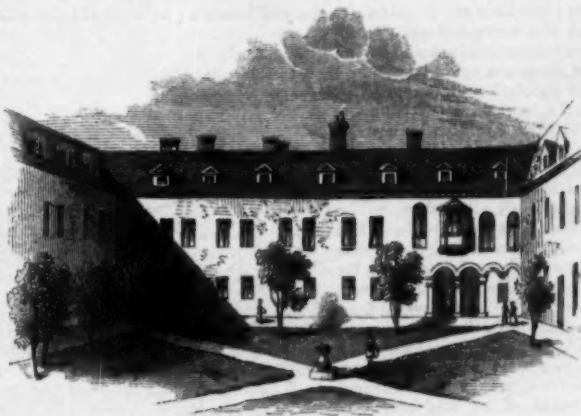
About this time, Doctor Willis, an eminent mathematician, collected together a knot of scientific men, chiefly from Gresham College, who gave the idea after the lapse of a few years of the formation of the Royal Society; and Doctor Willis was another of his friends. Wren devoted much attention to the microscope, which caused both him and his cousin to be sneered at by the author of the 'Oceana,' as those 'who had an excellent faculty for magnifying an atom, and diminishing a commonwealth.' He then turned his attention to some astronomical theories, and many claim for him the invention of the barometer, though there exists little doubt that the discovery belonged to Torricelli. The exquisite Evelyn, so associated with all that is honourable to England, so dear to all who love the registers of old times, makes frequent mention of Wren, designating him as 'that rare and early prodigy of science,' 'that miracle of youth,' 'that prodigious young scholar.' Well, indeed, did he deserve this praise. At fifteen, Sir Charles Scarborough, an eminent physician of his time, employed him as a demonstrating assistant; and it was the future architect of St. Paul's who first injected several liquids into the veins of living animals. But, turn where we will to the records of this great man's life, we find all illumined by his fame. Having abandoned his classic retirement, he filled the chair of astronomy at Gresham

College,* and the next year solved Pascal's celebrated problem, that was issued in all magnificence as a challenge to the learned of England, and then posed the mathematicians of France by one that was never answered. So he continued his course, mingling the mild lustre of the morning and evening star with the splendour of the comet; the perfection of human talent and human virtue; alienating himself from the party quarrels of the day, yet feeding the sacred flame of loyalty within his heart.

After a period of much turmoil, during the most interesting epoch of England's history, Charles II. was received back into the bosoms of his loving subjects, and Wren was chosen to fill the highest chair (the Savilian) at Oxford. Then the Royal Society, aided by the learning of England, was established firmly, Doctor Wren being one of its most efficient members, and yet we find him toying with all sciences—observing Saturn—mapping the Pleiades—calculating eclipses—writing on the longitude—most probably inventing mezzotinto engraving, and permitting the credit thereof (for which he never cared, except for truth's sake) to rest with his friend Prince Rupert. He also sacrificed, occasionally, to the Muses, but this most likely was in his love-making hours: that the wisest men must go through despite all other sciences.

But this human weakness was no stain upon his stainless career—as completely *sans reproche* as that of Bayard himself. At length, he went to Paris to study architecture and the mechanical inventions, and there saw the Louvre in progress.

Soon after the Restoration, our Charles, whose foreign sojourn had given him some taste in architecture, took it into his head to contem-



COURT YARD OF GRESHAM COLLEGE.

plate repairing St. Paul's, which was absolutely necessary from the dilapidations it had suffered during the Commonwealth, when Cromwell converted the Choir into a horse barracks.

Wren was named in the royal commission to superintend the repairs, but it was decreed by a greater power that no one desecrated stone should remain above another. The mighty fire came in its terror upon the city, sweeping it away like chaff before the wind, and rendering

* Gresham College, as its name implies, is a foundation which owes its origin to the builder of the Royal Exchange; and in his will he bequeathed all his interest in that building, and also his dwelling-house, to the Corporation of London and the Mercers' Company, on condition that they provided seven professors to lecture publicly and gratuitously on the seven liberal sciences. At the death of his wife the professors entered on their duties, and had apartments assigned them in Sir Thomas's house, which was situated in Bishopsgate Street (upon the site of the present Exchequer Office), and which was in consequence now termed Gresham College. It numbered many eminent men among its professors, and flourished until the commencement of the civil wars, when it was occupied as a military garrison, and all the professors, save one, compelled to leave it. The restoration revived it, and the foundation connected itself with the newly-formed Royal Society. In the early part of the eighteenth century, dissensions arose between the professors and trustees, and the building was deserted and allowed to go to decay, until an act was obtained for its sale and the ground on which it stood. There is a curious bird's-eye view of the building in 1740, and that portion of it which shows the inner quadrangle has been delineated above.

old St. Paul's* a tottering ruin; and there, amid the destruction, upon the burning cinders, fearless, amid the embers that crumbled about him—calm, amid the desolation that surrounded him on every side—heedless of the smoke and debris

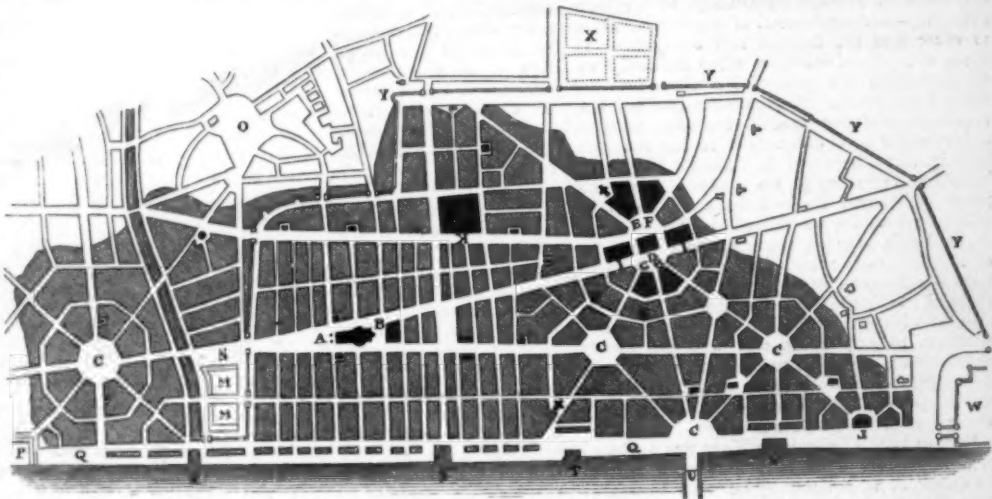
of what should be seen no more, was the fearless architect, concentrating a mind of inconceivable strength, knowledge, solidity, purity, vastness, and vigour, upon one point—the restoration of London! Up to this period he had been one



OLD ST. PAUL'S CATHEDRAL.

of whom no evil was ever whispered, but at once the undercurrent of self-interest, that muddy, babbling, polluted stream, was let loose upon him; yet he stood between the glory of London and the mean and paltry economy that would have neglected the clearance made by the fire, and patched and cramped St. Paul's, emancipated from its disjointed thralldom by what to individuals was a great calamity. If the plans of this astonishing projector had been worked out altogether, as he intended, we should have had a city as remarkable for the dignity of uniformity as for extent.† He proposed a street ninety feet wide to proceed from St. Dunstan's Church to Tower Hill, there to terminate in a piazza; this, besides its magnificence, would have ensured a world of air and health to the citizens; he intended this to open into a circular piazza on its way, the centre of eight streets, leaving Ludgate prison on the left side, where, instead of the gate, he designed a triumphal arch to the renovator of London, Charles II.

The street was then to divide into two other streets as large, and before they, spreading at acute angles, could have been clear, one of the other, he intended them to form a triangular piazza, the



WREN'S PLAN FOR RE-BUILDING LONDON.

* Old St. Paul's was the idol of the Londoners. They seem to have looked upon it as the very perfection of its species, and were redolent of its praises. One of its great holds in popular affection consisted in the belief of its legendary history. It was supposed to stand on the site of the Roman temple to Diana, and believed to be the spot where Christianity first found a home amongst us. All the older antiquaries fall in with this popular belief; and the legends they tell may be comprehended by a reference to the pages of Camden. Its great antiquity and its constant connection with the historic and ecclesiastical history of our country, gave it however a strong interest. Its interior was enriched with the tombs of the great and the learned, some few relics of which are still preserved in the crypts of the present building. The long-drawn aisles were in the sixteenth century used as the meeting-place and lounge of the citizens. So began desecration, and the cathedral became a place for idlers and a noisy rendezvous not always respectable. In a short time dilapidation and decay began to appear, and during the reign of James I. strong measures were necessary to be adopted to preserve the building at all. Our cut shows its palmy state when the steeple was entire. It was destroyed by fire in 1561, some say by lightning, others by the neglect of plumbers, who left their fires burning in their absence. It was new roofed after this; but was neglected until the reign of Charles I., who did that which had been urged during his father's reign unfruitfully, and set the example of restoration by building at his own expense a noble portico. Others followed the royal example and subscribed towards the work nobly,

and in 1643 the renovation was completed at a cost of about one hundred thousand pounds. The Civil War came, and with it a desecration worse than any previous one to which the noble building had been subjected. Horses were stabled within its walls, and it received so much injury, that on the restoration of Charles, that of the cathedral became again necessary. It was slowly proceeded with when the Great Fire left it a mere mass of ruins, to be succeeded by Wren's grander and more uniform conception.

† Wren's mode of operation is detailed by his son in his 'Parentalia.' He says, that after his appointment as surveyor-general and principal architect for rebuilding the city, he immediately 'took an exact survey of the whole area and confines of the burning, having traced over with great trouble and hazard the great plain of ashes and ruins; and designed a plan or model of a new city, in which the deformity and inconveniences of the old town were remedied, by the enlarging the streets and lanes, and carrying them as near parallel to one another as might be; avoiding if compatible with greater conveniences, all acute angles; by seating all the parochial churches conspicuous and insular; by forming the most public places into large piazzas, the centre of six or eight ways; by uniting the halls of the twelve chief companies into one regular square annexed to Guildhall, by making a quay on the whole bank of the river from Blackfriars to the Tower.' In his clear sighted plans and useful improvements he designed 'the streets to be of three magnitudes; the three principal leading straight through the City and one or two cross streets to be at least ninety feet

basis of which would be filled by the Cathedral Church of St. Paul's. How glorious this picture! The magnificent structure would not have been cribbed up by those close-fitting gaudy shops; and the proposed piazza would have given a majesty to the immediate neighbourhood in keeping with the cathedral; though piazzas can never be generally adopted in England with advantage. If they shelter from rain they darken the houses; and an Englishman connects some Italian idea with them; something of 'lurking' and hiding, and 'secret stabbing'; and indeed the more broad and wide and expanded streets are the better: still there they would have formed a noble base to the mighty pyramid. It was a fine idea of his also to make his highway to the Tower, adorned with parochial churches; setting before the people continually their Christian temples in the best situations, thus reminding them of their highest duties.

We can, without difficulty, imagine the magnificent appearance of our river, if he had been permitted to carry his quay along the whole bank of the Thames, from Blackfriars to the Tower, a canal being cut at Bridewell, with sluices at Holborn Bridge and at the mouth, and stores for coal at either side. What metropolitan magnificence would have arisen, had he erected twelve halls for the twelve chief companies, united into a regular square, annexed to Guildhall? He desired to banish trades that use great fires and create noisome smells, and all burying-grounds, out of the city. Our cemeteries are but the working out of one of his projects! Yet, necessary and useful as they are, we should be sorry to be buried in one of those dead highways; we would rather repose quietly in a sheltered nook of an old churchyard, where the shadow of the trees we saw planted should fall

wide; others sixty feet; and lanes about thirty feet, excluding all narrow dark alleys without thoroughfares or courts. An examination of his plan engraved above, will make these improvements apparent, and show how much London has lost by not adopting Wren's views; they were opposed by the vested interests of the citizens, which then, as now, deprecated all changes even for evident advantages. They had insurmountable prejudices in favour of rebuilding in old localities and in old styles, and hence he lost the opportunity of his wish to render London 'the most magnificent as well as commodious city for health and trade of any upon earth.' A glance at his plan will show how well he had laid out main streets, and studied the proper position of public buildings, with an eye as well to utility as to architectural effect. A shows the position of St. Paul's, which would have been the first grand object that claimed attention when the western side of the city was entered; at B is Doctors' Commons, in close and proper proximity. The letters C refer to the piazzas with which Wren intended to ornament London, where the principal streets met. At D we have the principal buildings sacred to trade and commerce; E is the Post Office; F, the Excise Office; G, Insurance Office; H, the Mint; while at I are the Goldsmiths' shops. K shows the position of Guildhall; L that of the Custom House. At M are the public markets; N, the Strand entrance to the City; O, is Smithfield; P, the Temple; Q, a Quay along the entire bank of the Thames; R, is the debouchement of the Fleet river at Bridewell; S, Queenhithe; T, Dowgate; U, London Bridge; and V, Billingsgate. W, shows the position of the Tower; X, that of

upon our green-grass grave, while the voices of those we have loved, and who have loved us, echo above it.

It is evident to all who contemplate the plan of Sir Christopher Wren's renovation that St. Paul's was the sun of his system; he would have ranged his planets and their satellites around it. His mind was as harmonious as the movements of the heavenly bodies; and the more we thought upon, the more we felt the sublimity of his conceptions.* It is with a feeling of extreme diffidence that we object to his fondness for arcades, which, except as a sort of amphitheatre for St. Paul's churchyard, are, for the reasons we have mentioned, unsuited to our climate. But we cannot feel the objection which some have stated to his plan, on the ground of sameness and uniformity.

Darmstadt, Carlsruhe, and Manheim, those uniform Continental cities, are dull enough, not from their uniformity, but from the absence of that moving world which is the variety of London.

Sir Richard Steele justly observed with reference both to Wren and the great fire, that 'That which produced so much individual misery afforded the greatest occasion that ever builder had to render his name immortal and his person venerable.' But though nothing could exceed the fortitude displayed by those who had seen their city swept, first by the plague, and then by fire; and though 'the people' would have embraced his plans, yet the selfishness of some individuals, the conflicting interests of others, the intrigues of certain parties in both court and

pounds! on the completion of that admirable building.

He was not suffered to continue uninterruptedly at his St. Paul's. Papers of the Privy Council speak of his being hurried to Knightsbridge to decide if the site of a projected brow-house was far enough from town; then to report concerning buildings to be made in the rear of St. Giles's Church. Nobody but the hard-worked and ill-paid Sir Christopher could be found to make arrangements for the accommodation of the Lord Mayor and Aldermen and their officers, and also the livery of the twelve companies, in Bow Church! He was appointed jointly with Evelyn to conduct the sale of Chelsea College to Government; upon him devolved the task of detecting and abating all nuisances, irregular buildings, defects in drainage that might prove prejudicial to public health or the beauty of the Court end of the town. These and all other tasks concerning the laying out of roads imposed upon him too much personal exertion and extensive and intricate calculations.

He laboured diligently; the Monument, Temple Bar, Chelsea Hospital, many of the halls of the great companies, seventeen churches of the largest parishes in London, and thirty-four out of the remaining parishes on a large scale, were rebuilt under the direction and from the designs of Wren, during the time that he was engaged upon St. Paul's. And when Queen Anne passed an act of Parliament for the erection of fifty additional churches in London and Westminster, the omnipotent Wren was appointed one of the commissioners.

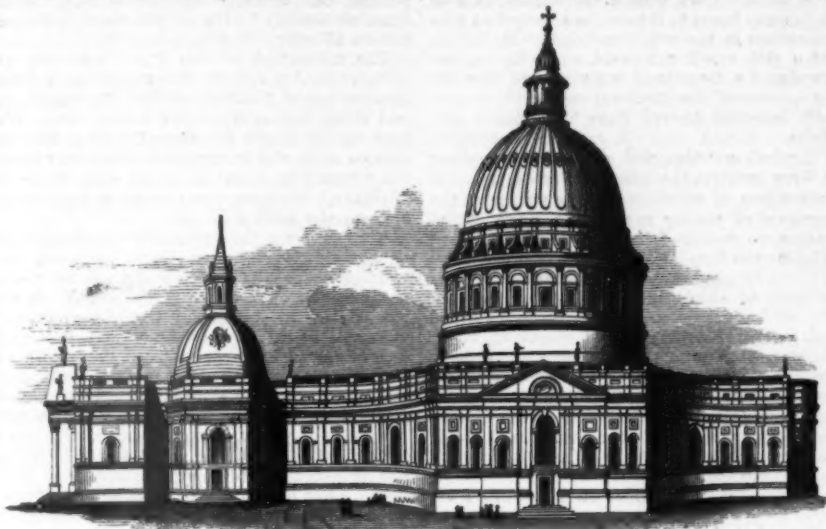
What other man has left such records of a life behind him? Michael Angelo, so gloriously associated with St. Peter's, had as strong a struggle against prejudice and meanness as our 'Hero Architect,' and their characters were cast in the same mould, alike high-souled—alike poor in this world's riches—loving Art for its own sake—sacrificing their time, their knowledge, and themselves for their city's glory; but Angelo's hot southern nature lacked the fine tempering of Wren's, for he earnestly, at the expiration of seventeen years, implored Cardinal Carpi 'to liberate him from his vexatious employment.' Wren completed his task in thirty-five years, but St. Peter's occupied a space of 145 years, during the pontificate of nineteen Popes.

His name has filled our imagination with images of his works. They rise before us, distracting our mind with their magnitude and number. Recollections of his life, too, crowd upon us, and we see him in a hundred situations of his varied career. With an effort we banish these visions, for we have a Pilgrimage to make.



BOYER HOUSE.

At Camberwell there is a quaint old house called Boyer House or Manor House; and Evelyn records a visit to Sir Edmund Boyer at his 'melancholic house at Camerwell. He has, he



WREN'S ORIGINAL DESIGN FOR ST. PAUL'S.

state, dispersed the architect's noble efforts as regarded the city; and when he was, after innumerable vexations and provocations from the prejudiced and the ignorant, really permitted to set about his great work of St. Paul's, he did so with superhuman patience and perseverance.

Nurtured in the purest Protestantism, his first plan of the cathedral did not include the length of the aisle necessary for the processions and pageantry of the Roman Catholic worship, but unnecessary in our Reformed cathedral service.† The Duke of York, afterwards the tyrannical and bigoted James, insisted on the lengthened aisles and the addition of side oratories, thus preparing the cathedral for a religion, the subsequent attempt to re-establish which cost him his crown. This infringement on Wren's plans and princi-

ple caused him to shed bitter tears; but his Royal Highness, who would have hardly ventured to interfere with the design of a sculptor, altered the plan of the architect; and Wren began his work of immortality—laying the first stone of London's landmark on the 21st of June, 1675. And in the year 1710 the good old man, having attained the seventy-eighth year of his age, having spent thirty-five years of his life in the actual and daily labour of this erection, having seen the terminations of three reigns, having experienced a revolution which drove the Stuarts from the throne, and witnessed the going out of the Orange dynasty and the coming in of the Hanoverian, saw his son lay the highest stone of the lantern on the cupola. The toils, and taunts, and vexations he had endured were forgotten at this triumphant moment. The shouts of a grateful people rent the air; he was surrounded still by long-trying friends, and his character was as stainless as when he took his first lesson in the dignity of a fixed purpose from his uncle within the Tower walls.

And what now, gentle friends, suppose you was the sum allotted to Sir Christopher Wren for building your St. Paul's—our St. Paul's?—what to remunerate him for the learning, the labour, the untiring attention he brought to his work of love? Two hundred pounds a year! And the commissioners had the pettiness to stop a portion of this until the work was completed; nor could he obtain his money without an application to Parliament. Well might that splendid vixen Sarah, Duchess of Marlborough, remonstrate with her architect, when, as she said herself, 'It is well known that Sir Christopher Wren was content to be dragged up in a basket three or four times a-week to the top of St. Paul's, and at a great hazard, for 200l. a-year.' Poor Sarah! she took little into consideration his mind or talent, but thought mightily of his swinging in a basket for such a paltry sum!

His payment, as architect of the City churches, was hardly better, being no more than 100l. a-year; though the parish of St. Stephen, Walbrook, voted his lady a present of twenty pounds! on the completion of that admirable building.

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says, 'a pretty grove of oaks, and hedges of yew in his garden, and a tall row of elms before the door.' This house is still standing in the London Road; and in that house, not 'melancholic' to our thinking, Sir Christopher Wren resided during a great portion of the time occupied in building St. Paul's. Most likely Wren rented the house from Sir Edmund. And, as Evelyn is believed to have introduced cedars into England, who knows but Sir Christopher obtained the very tree which we regret to see looking so really 'melancholic,' from the sweet author of the 'Sylvia'? The house, as you may see, has a very different appearance from any other in this particular neighbourhood; and the wide-spreading branches of the cedar, now the wreck of what it was, invite attention. Tradition calls it 'Queen Elizabeth's tree'; but there is a certainty that her Majesty never saw it. The house has a sufficient claim to our attention without this distinction—Evelyn entered the gateway, Sir Christopher Wren resided within those walls!

There are no people in the world more misunderstood than the English. Our 'shyness' is termed 'coldness'; our 'timidity and reserve' 'heartlessness'; no one ever knocked at the proper door of an English heart without having it opened. Here were we personal strangers to the lady who resides in this venerable mansion; and yet a mere expression of a desire to see Wren's house, sufficed not only to secure us admission, but such kind attention as we can never forget. The steps ascended, the hall is entered by a glass door, and you immediately find yourself where taste and judgment have presided, and where care is still taken of the work of their hands. From the gloomy aspect without you are astonished at the cheerfulness within, for the hall is spacious and lightsome; and, though it has been deprived of many of its ancient honours, still the plainness of its paneling is in keeping with the character of the building, and though it has lost much—for its present occupant informed us that when she took it the owner of the mansion removed the 'carved imageries of fruit and flowers,' and various other beauties, that decorated an exquisitely perfumed room, still called the 'cedar parlour'—though much has unhappily been removed from this house of noble memories, nothing has been introduced in violation of the pure taste that presided over its adornment. The 'cedar parlour' is of a mellow and yet delicate colour, panelled with that expensive wood from the floor to the lofty ceiling. The adjoining room is finely proportioned; but the room on the opposite side of the building is the one that particularly attracted the attention of our artist friend. The chimney-piece still boasts some undisturbed carving, and there is a door remarkable for its simplicity.



DOOR AT BOYER HOUSE.

This probably was the architect's study; his own proper room. We would give much to know whose bust originally occupied the position which its present possessor has assigned to Sir Walter Scott. Perhaps Inigo Jones or Michael Angelo. And the window, which now only looks forth towards a chapel, then opened

upon a trim parterre, guarded from all harsh winds by the 'hedges of yew,' and enjoying a sight of the 'pretty grove of oaks' that commanded even Evelyn's commendation, despite the 'melancholic' of 'Camerwell.' Here the most wonderful of men reposed from his fatigues, and, relying with the high faith of a Christian spirit upon the God who works all things together for good to them that trust in Him, was never bowed down, never shaken, never turned from his loyalty to his maker, to his ruler, to his art. Well might Steele aver that 'his personal modesty overthrew all his public actions; the modest man built the city, and the modest man's skill was unknown!'

Here, perhaps, originated the meeting which Herder asserts was the origin of the Freemasonry of St. John. Here, with a few friends, to save his journey home to dinner, he arranged to dine somewhere in the neighbourhood of St. Paul's; and a club was thus formed, which by degrees introduced a formula of initiation and rules for the conduct of the members expressed by symbolic language, derived from the masonic profession. Knight thinks it rather corroborative of Herder's assertion, that, while the biographers of Wren mention the attendance of the lodge of Freemasons, of which he was the master, at the ceremony of placing the highest stone of the lantern, no mention is made of their attendance at laying the foundation stone; and every lodge in Great Britain is an offshoot from the lodge of antiquity of which Sir Christopher was master! We can fancy these walls covered with his plans, and, as the twilight gathered round us, might almost hear the music of his clear, sweet, demonstrative voice replying kindly to those who questioned upon all points, by short but satisfactory answers. Perhaps when at breakfast in this very room, when told that the frightful hurricane of the previous night had damaged all the steeples in London, he observed, with his quiet, faithful smile, 'Not St. Dunstan's, I am sure.'

The admirable order of his mind gave him time for all things. He never abandoned his scientific pursuits; and here were written many of his interesting letters to the Royal Society. One in particular partakes so much of the simplicity of the man and dignity of the philosopher, that it occurred to us while gazing on the beautiful proportions of the door. 'It is,' he said, 'upon billiard and tennis balls, upon the *putting* of sticks and tops, upon a vial of water, a wedge of glass, that the great Des-Cartes has built the most refined and accurate theories that human wit ever reached to; and certainly nature, in the best of her works, is apparent enough in obvious things, *vere they but curiously observed*; and the key that opens treasures is often plain and rusty.' 'But,' he adds, with the pen of experience and prophecy, '*unless it be gilt, it makes no show at court*.'

As we walked round what is but a remnant of the garden that belonged to the house, and learned that it is now occupied as a school for the education of young ladies, we could not but think of the fine associations (those creators of noble thoughts) the young could not fail to imbibe in such a residence. We are sure the lady, who felt so thoroughly the purity, even more than the vastness, of Wren's character, will not fail to impress upon their minds the great lesson taught by his life; how much can be done by the right employment and division of time, and how surely a noble object, when persevered in, will be, *must be*, accomplished. When we entered, we did envy her that house,

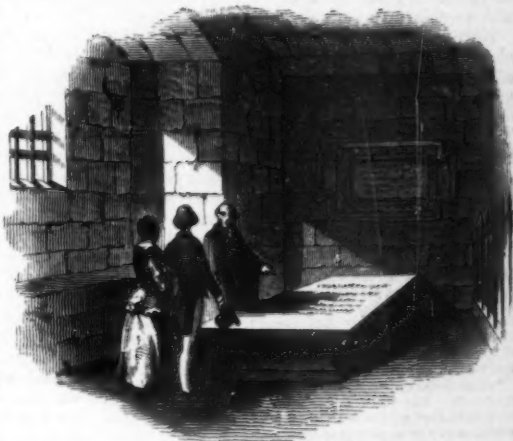
* The St. Dunstan's alluded to is the Church in Tower Street, London, known as St. Dunstan's in the East. There is a tradition that the plan of this elegant tower and spire was furnished to Wren by his daughter, Jane Wren, who had seen and admired the famous one of St. Nicholas, at Newcastle. She died in 1702, aged twenty-six, and was buried under the choir of St. Paul's Cathedral. The storm which occasioned Wren's remark, raged in London through the night of the 26th of November, 1703, and some of the steeples and pianacles in the City suffered serious injury.

but when we left it, we thought it could not, in the present day, be more worthily occupied.

We have deferred as long as we could the last public act of England towards Sir Christopher Wren, because we are ashamed to record it. His talents, his uprightness, his exertions, his deeds, were forgotten; and almost beneath the very shadow of London's chief glory, when his head was crowned with those snows of age which kings might envy, in the eighty-sixth year of his earthly pilgrimage—when he had been half a century architect to the crown, George I., whose mind was just sufficiently large to contain corruption and intrigue, dismissed him! For once Horace Walpole forgot that the dissembler was a king, and the dismissed a subject. He speaks of Wren as 'having enriched the reign of several princes, and disgraced the last of them.' God bless his honesty! We say this heartily, for he seldom affords us so great a luxury.

The retirement of this great man was as glorious as his career—the sunset of a long summer-day of untiring, untired life, which he laid down, not as a burden, but a duty. We may surely accept his character as a man of science upon the testimony of Newton, who in his 'Principia' joins his name with those of Wallis and Huygens, whom he styles *hujus ætatis geometrarum facile principes*.

Retiring from the immediate neighbourhood of London to Hampton Court, he spent the remaining five years of his life chiefly in the study of the Scriptures. Time, which had enfeebled his limbs, left his faculties unclouded nearly to the last day of his existence. His chief delight up to the very close of life was to be carried once a year to visit his great work; and we once met a lady who had heard her grandfather describe having seen him assisted by two friends up the steps of the cathedral. He was a little child then, but he never forgot following the architect into the holy building, and wondered, when he heard the people, who uncovered as he passed, say, that that old man, whose every smile was a blessing, had built the great St. Paul's. After one of those visits, he rested at his lodging in St. James's Street, after his dinner, on the 25th of February, 1723. His servant, thinking he dosed longer than usual in his chair, found, to use the emphatic words of Scripture, 'that he had fallen asleep.'



TOMB OF WREN.

Of course, he had a splendid funeral. His remains were deposited in the crypt under the south side of the choir of the cathedral.*

* Wren's tomb, a simple ponderous slab, bears the following inscription:—'Here lieth Christopher Wren, Knt., who dyed, in the year of our Lord, MDCCLXXIII., and of his Age XCL.' At the head of the tomb, on the wall above, is a more ambitious Latin epitaph, enclosed in an ornamental border after the fashion of a Roman tablet. It runs thus: 'Subtus conditur hujus Ecclesie et urbis conditor Christophorus Wren, qui vixit Annos ultra nonaginta non sild sed bono publico: Lector si monumentum requiris circumspice. Obiit XXV. Feb. Ætatis XCL. Anno MDCCXXIII.' On the opposite wall, at the foot of the tomb, is the monument of Dean Holder, who married Wren's sister; and on one of the massive pillars is that of Jane Wren, his daughter, who officiated as organist in the Cathedral, and is here represented playing on her favourite instrument to listening angels.

GOVERNMENT SCHOOL OF DESIGN—
SOMERSET HOUSE.

THE annual meeting for the distribution of prizes, to the students of this Institution, and to receive the report for the past year, took place on the 16th of January; the Right Hon. Henry Labouchere, M.P., President of the Board of Trade, presided on the occasion, and was supported by Earl Granville, Vice-President of the Board, as well as by several gentlemen interested in the progress of our manufacturing and industrial arts. The report of the head masters, Mr. Herbert, R.A., Mr. Redgrave, A.R.A., and Mr. Townsend, was read by the Secretary, Mr. Deverell. It stated that the average number of students, male and female, in each month in 1848-9 was 383; while for the last nine months of the current financial year, to the 31st of December 1849, the average had amounted to 423, being an increase of 40 in each month. A corresponding increase of fees had also occurred to the amount of 44l. on the preceding year. With regard to the great National Exposition in 1851, the report expressed the earnest hopes of the masters that the Board of Trade would extend its utmost assistance to further the studies of the pupils during the present year. If it should be determined that the School of Design should contribute to that Exposition the *élite* of their productions, it was desirable that early information of that determination should be communicated to the school; and it was hoped that the Board of Trade would extend with no sparing hand such pecuniary aid as might be thought adequate to the execution of designs, which would be otherwise too costly for individual means.

Mr. LABOUCHERE, after the report had been read, signified his great satisfaction at the account which it gave of the position and prospects of the school. He had himself, from the very earliest, watched its progress with great interest, and he earnestly hoped that more and more attention would be paid to the arts of design in this country, the stability of whose manufacturing prosperity must, in many branches, mainly depend upon the successful cultivation of those arts. At present, though we excelled other nations in mechanical contrivances, we were behind some of them in those arts to which the principles of taste applied, and if we wished to hold our place among the nations of the earth, every encouragement must be afforded to the arts of design. He had heard with great pleasure the report which had been read by the Secretary. He had seen evidences of progress every year, but during the last year the improvement had been more decided and marked. It would be invidious to institute any comparison between the progress made in different branches of study, but he could not help saying that he had observed with feelings of no ordinary gratification, the beautiful drawings and designs exhibited by the female class of students. He trusted that this institution had now taken so firm a root in the country, that nothing could prevent its final success; and he hoped that the students would exert themselves, and exhibit such specimens of their skill at the great National Exposition of 1851 as would do credit to the school.

After the distribution of the prizes to which we shall refer presently,

Mr. REDGRAVE, A.R.A., stated that the President and Vice-President of the Board of Trade had kindly given the sum of 30l. to be distributed as rewards among those sections which were not sufficiently provided for in the list of prizes. Having been requested by the Board of Trade to visit Paris, for the purpose of inspecting the Art-manufactures of the French, he felt bound to say, that although our French neighbours excelled us at present in the department of Ornamental Art, they were not so immeasurably our superiors in that respect that we might not hope to equal them. There was much that was meretricious, and there was a great redundancy of ornament among the French designers. But in one respect they were greatly our superiors. The Art-workman was much better educated in France than the English Art-workman, and consequently the execution of their designs was carried out with greater fidelity.

Mr. LABOUCHERE said he had listened with much satisfaction to the remarks made by Mr. Redgrave. He believed that some gentlemen and many ladies thought it impossible for an English-

man to compete with a Frenchman in the art of design, but he hoped that the students of the school would show that such an opinion was ill-founded. The present superiority of the French was attributable to the long continued establishment of similar schools, which were founded by Louis XIV. at the instance of that eminent statesman, M. Colbert.

A few words from Earl GRANVILLE closed the meeting; he said he had just come over from Paris, and that he found the French much excited at the prospect of the great exhibition of 1851. The manufacturers of France felt confident of success so far as the art of design would ensure it, though they acknowledged the superiority of our own countrymen in superiority of workmanship and in its durability.

Through some inadvertence our tickets of admission to the meeting did not reach us in time to permit our attendance at it; but on the following day we passed some time in reviewing the numerous models, drawings and designs which filled to overflowing three rooms of no limited dimensions; there were upwards of 1,200 of various descriptions, showing at least the industry of the pupils of the school; the majority of these designs are for textile fabrics and paper-hangings, though there was no lack of other subjects. We had not, at our visit, heard the names of the successful candidates for the prizes, but we especially noticed as highly meritorious, designs for paper and chintz, by Miss Alice West; a pair of oil paintings of fruit and flowers, by Miss Eliza Mills; fruit and flowers in *tempera*, by Miss H. McInnes; a design for a table-cover by Miss Charity Palmer; two large water-colour drawings of fruit and flowers by the same young lady; fruit and flowers in *tempera*, by Miss Alice West; designs for muslin dresses, by Miss L. Gann, Miss E. Mills, Miss S. J. Edgley; a design for a salt-cellar, by Miss A. West; a design for an inkstand, by Miss L. Gann. Among the contributions by the male students, we were much pleased with a set of anatomical drawings in chalk, by J. S. Porteh; a small model of a Bull attacked by a Lion and Lioness, by C. J. Hill; drawings in chalk from the antique, by T. S. Bell; a large vase in plaster, by W. J. Wills; two clever bas-reliefs in plaster, by F. Wills; a design for an Etruscan vase, by T. Brown; designs for a breakfast service, by T. S. Bell. There were many more by both classes of pupils worthy of especial mention, did our space admit. The principal prizes were awarded as follows.

A prize of 2l. to Miss Alice West, for a design for a chintz; 2l. to Miss Louisa Gann for a design for a hearth-rug; 2l. 10s. to Miss Alice West, for a design for a salt-cellar; 2l. 10s. to Miss Louisa Gann, for a design for an inkstand; 2l. to Miss Alice West, for flowers and fruit in *tempera*; 2l. to Miss Charity Palmer, for ditto in water-colours; 2l. to Miss Eliza Mills, for ditto in oil; 2l. to Miss Alice West, for a design for paper hangings; and 2l. to the same lady for a design for a muslin dress. The value of the prizes distributed among the female class of students amounted in the whole to 67l. 5s. Among the prizes given in the elementary school were 2l. to Mr. Johnson, for a set of the five orders, tinted; 3l. to Mr. Butler, for a drawing of Gothic Architecture; 4l. to Mr. Porteh, for an original set of anatomical drawings of the human figure; 3l. to Mr. Griesbach, for a copy of a painting containing a group of fruit and flowers; and 3l. to Mr. Moye, for studies from fruits, &c., from nature, in oil. Mr. Brown, sen., obtained a prize of 2l. 10s. for a design for a vase, ornamented in two colours; Mr. Bell received a prize of the same value for design for a breakfast service; Mr. Slocumb was awarded 5l. for a design for a stained glass window; and a prize of the same value was given to Mr. Hodder for ditto and a panel. Mr. Slocumb also carried off a prize of 5l. for a design for the painted decorations of a ceiling, and another of 3l. for designs for silk hangings. Mr. J. George obtained a prize of 1l. 10s. for a design for a printed druggist; and Mr. J. B. George one of 2l. for a design for a carpet and hearth-rug. Other prizes were distributed among the male students, amounting in the whole to 200l.

It would seem almost invidious, amid so much that was excellent, to single out any for particular notice, but it would be unjust to Miss Alice West not to direct attention to her *four* prizes; and to Miss L. Gann for her *two*.

Our remarks on the exhibition as a whole must necessarily be brief; but we are bound to

say that we were more than pleased with it; the productions of the pupils surpassed our most sanguine expectations, though we had heard most encouraging accounts of their progress during the past year. The female classes have certainly performed wonders under the judicious and clever management of Mrs. M'lan, who shows herself here as excellent an instructress as she is an accomplished artist; and sure we are that Mr. Herbert, with the other masters at the head of this school, will most cordially assent to the justice of our remarks. We desire not, however, to disparage the efforts of the male pupils, which are, generally, highly creditable to all parties; and in some cases of a very superior order. Still we could not but notice the scarcity of designs for such objects as are adapted to the requirements of numerous classes of our manufacturers, workers in metals, pottery, wood, papier mâché, bookbinding &c.; matters which belong rather to the stronger sex as subjects of study. In going through the rooms our thoughts naturally reverted to the great National Exposition in prospect, and we felt assured that if our manufacturers of paper-hangings, carpets, and textile fabrics, were to make selection from some of the designs here exhibited, they would do well, for there is much most worthy of their attention, both for home consumption and for public competition. The increased assistance which the school will most probably receive from the Government, during the present year, will give a fresh impulse to the energies of the young artists that must tell on their future exertions. There is evidence of abundant talent ready to be called into the field of action, if free scope be given for its display—talent that will reflect lustre on individuals and on the country: let it be generously and liberally dealt with by those who desire to see the Art-manufactures of Great Britain flourish, whether directly or indirectly interested in their success, and there can be no doubt of a proportionate reward. The recent exhibition at Somerset House inspires us with fresh hopes for our country in the impending struggle for pre-eminence in the Industrial Arts.

THE ROYAL ACADEMY
AND ITS CALUMNIATORS.

For some weeks past, communications signed "William Coningham" have been published in the *Times* newspaper, the object of which—as far as it can be made out—is to excite public indignation against the Royal Academy; with a view to the ejection of that body from the apartments they occupy in Trafalgar Square. The charges advanced by Mr. Coningham are so utterly groundless, so entirely opposed to facts, that one might be almost justified in supposing him rather the cunning advocate than the uncompromising enemy of that Institution; for the unquestionable effect of his writings will be to withdraw attention from those points in which it is assailable, and direct assaults upon those which are easily defended. According to Mr. Coningham, the only boon conferred upon the country by the Academy in return for a host of benefits is, that "it professes to support a School of Design, notoriously mismanaged." Now, it has been affirmed over and over again, that the Academy is hostile to the School of Design, but it was for Mr. Coningham to discover its "professions of support."

This is a sample of the whole "rigmarole;" about equally true with the broadfaced assertion that the Academy "exact" from the candidate for admission to membership "an amount of servile solicitation, to which high-spirited men, conscious of their own superiority, must naturally be unwilling to submit." It is by no means likely that Mr. Coningham is personally acquainted with many members of the Royal Academy; he may have, therefore, yet to learn that not only is "servile solicitation" never "exact," but that it would go far to insure the failure of any candidate. To our own knowledge, a large majority of the recent elections, have been of artists totally unknown to more than four

members out of the forty—except by their works. Mr. MacDowell, when elected an associate, had never been introduced to, and had consequently never exchanged a word with, a single member; we believe the same, or nearly the same, may be said of Mr. Foley. Both these gentlemen are Irishmen; without position—except that which they obtain from their profession; without patronage; in short, without one of the extrinsic advantages by which it is insinuated their elevation was obtained. The members of the Academy knew their works, but knew nothing more of them until they took seats by their sides. We might, indeed, go through the list of all those recently elected. Was it by "servile solicitation" that Mr. Poole, Mr. Pickersill, Mr. Ward, Mr. Frith, Mr. Egg, Mr. Sidney Smirke, Mr. Frost, Mr. Elmore, obtained admission? or is it by "servile solicitation" that Mr. Pugin expects election (and will no doubt be elected), at the next vacancy?

We have quoted the names of the younger members, merely because it has been our privilege to know them, from the commencement of their career in Art, to the event of their election; but surely Mr. Coningham will scarcely venture, except in this general way, to dare the assertion that such men as Mr. Barry, Mr. Cockerill, Sir Robert Smirke, Mr. Webster, Mr. Dyce, Mr. Cope, Mr. Wyon, Mr. Stanfield, Mr. Leslie (indeed, we might quote the whole list but with two or three exceptions), are less high-spirited and upright, less truckling to obtain "Academic honours," which (according to Mr. Coningham), "impose only on the ignorant," than Mr. Coningham himself; or than that ally—a bad painter and a worse critic—whom Mr. Coningham continually quotes, and who, in his estimation, would no doubt make a far better keeper of the gallery and cleaner of its contents than either Mr. Eastlake, or his successor, Mr. Uwins.

There is no body in the kingdom, perhaps none in the world, less subject to reproach than the Royal Academy, as regards the election of members. The best artists among the candidates are almost invariably elected; they are chosen in such a manner as to avoid,—as far as human power can avoid it—the danger of private motives in selection; if the members had no higher principle to guide them, it is obviously their interest to strengthen the body by obtaining the co-operation of able men. They thus invigorate their own society, and weaken societies that might become rivals; but, above all, there is a responsibility from which no assemblage of men dare to shrink—public opinion cannot be outraged with impunity.

It would be an insult to Mr. Eastlake to say a word in his defence against the vituperation and apparent animosity of Mr. Coningham. As a gentleman, an artist, and a man of letters, he is placed far beyond the reach of his accuser, who very meanly reiterates charges confuted long ago by a solemn decision of a committee of inquiry, such decision being based upon the combined testimony of the best authorities upon Art in the kingdom.* It is, however, with the gross injustice of the attacks on the Royal Academy that we have now to do. Mr. Coningham aims his blows so recklessly—with blundering passion—that not one of them hits the mark. We are by no means the unreflecting defenders of the Academy. For a very long period we have laboured to show that reforms have become necessary to this Institution—for its own welfare and that of Art—and that such reforms are practicable and easy. A few concessions to the

liberal spirit of the age, a few abrogations of old laws, to which the Society adheres with lamentable pertinacity, and we verily believe that no society in the world would be more free of matter for reproach—more honourable or more useful. But it is notorious that its schools are admirably arranged and conducted; that nearly all our best artists have issued from them; that the student there acquires knowledge entirely free of charge; that the most accomplished painters and sculptors there give lessons for sums the most insignificant—such sums, insignificant though they be, coming out of their own funds; that to its library every qualified student is admitted; that its charities are large, not alone to the widows and children of deceased members, but to decayed artists and their families, who have no claims other than those of want. The Academy does this, and much more, without the smallest aid from the national purse; for it is beyond dispute that the poor apartments they occupy are theirs by inalienable right; and we say unhesitatingly, that if deprived of them, a Court of Equity would substantiate their just claim for compensation. When they were removed from Somerset House, and the Royal Society and the Society of Antiquaries retained their rooms in that building, it was for the public benefit, more than for their own, that such removal took place. To cast the Academy adrift, would be to inflict an injury upon British Art, for which half a century of national fosterage could not atone. We trust that some means will be found, and that soon, to remedy two crying evils; to find fitting room for the national collection, and space sufficient for an exhibition of contemporary Art; and we hope this will be done by giving up to the Royal Academy the whole of the building in Trafalgar Square, and providing for the National pictures a structure worthy of the Nation.

ART IN THE PROVINCES.

MANCHESTER.—THE UNION CLUB-HOUSE.—Whatever objections may be urged against club-houses, as interfering with the family gathering round the domestic fireside, it would seem, from their increasing number and the amount of support they receive, that they are considered as essential to the wants and requirements of the age. Certain it is, that every pains is taken, and money is abundantly expended, to make such places of resort elegant, commodious, and inviting. We see conclusive evidence of this in the streets of our metropolis, nor are some of the most important cities and towns in the provinces far behind us in these matters. The Union Club of Manchester, one of the oldest in the county, and of much influence in the locality, from the position of the great body of its members, has recently re-opened its "Coffee-room," or rather "Saloon," after extensive alterations have been effected therein. The dimensions of the room are fifty feet by twenty-five feet. It is a well-proportioned apartment, in height, as in length and width, and is lighted solely from a large lantern in the roof. The ceiling at each end of the room is in flat panels; from these springs a coving, out of which rises the large square lantern in the centre. The walls are divided vertically by pilasters into a series of panels; and horizontally, by a projecting cornice forming a surbase. The prevailing colour of the walls is a sort of salmon colour, the pilasters are a sea-green, the surbasses chocolate and other dark colours, while the ceiling and the higher parts of the lantern are of light hues; so that a regular gradation in colours, from dark to light, is found to be observed throughout, as the eye glances from the floor,—(covered by a dark rich carpet, made to correspond in style and character with the decoration),—and the lower part of the walls, to the ceiling and lantern. The style of the decorations of this room is arabesque. The cove over the cornice is divided by rich bands into sixteen compartments, the centres of which are filled with allegorical paintings and imitations of sculpture. The subjects in the angles represent the cardinal virtues, Justice, Fortitude, Prudence, and Temperance. The centre compartments on three sides contain Architecture, Painting, and Sculpture. The others are filled with the Muses, the daughters of Jupiter and Mnemosyne. The arabesques on the principal pilasters are divided into portions, enclosing cameo allegorical representations of the Hours of the day, the Months of the year, and the Zodiacal

signs. Over the entrance for the members is a bold alto-relievo, representing Anacreon imbibing the spirit of poetry administered to him by the Muses, and over that, at the other end of the room, a similar alto-relievo, representing Bacchus in his cups. These alto-relievos, we may state, in explanation of the term, are done on white with black shadows, to imitate statuary, the background being crimson, in order to harmonise with the rest of the room. All the figure painting has been done by Mr. Horner, of London; the ornamental designs were furnished by Mr. George Jackson, and the projective ornaments, in *carton pierre*, were from his establishment in Brazenose Street; while the decorative painting, harmony of colour, and general arrangement, have been executed under the superintendence of Mr. Froggatt, and by workmen in his employ. The room is in all respects worthy of the leading manufacturing town of British Industry.

YORK.—The seventh annual meeting of the friends and subscribers to the Government School of Design in this ancient city was held on the seventh of last month; it was attended by a numerous and highly respectable assembly. J. G. Smith, Esq., M.P. for the city, presided on the occasion. From the report of the Committee, it appears that the average number of pupils who have attended during the past year has been upwards of eighty, many of whom removed to London and other places to seek employment in their professions. The report then alludes to the great loss the school has sustained by the death of its founder, Mr. Etty, R.A., who, both personally and indirectly, took a warm interest in its welfare, and greatly aided its success. The lectures lately delivered by Mr. R. N. Wornum are also adverted to as tending much to the benefit and instruction of the pupils. It seems, however, that there is in this place, as elsewhere, an obstacle to the free growth and rapid progress of the institution, in the shape of a debt of 120*l.*, incurred chiefly by its removal to the present enlarged building; but surely this modicum of money might easily be raised in such a city as York, if the real value of the school were appreciated by the citizens; it is a stigma upon them to allow it to stand unliquidated. Prizes were distributed at the meeting to several of the pupils both male and female.

STOKE-UPON-TRENT.—The Athenæum Institution in this town has recently been opened for the purpose of exhibiting an extensive and valuable collection of Art-manufactures, contributed by many of the most distinguished establishments, not only in that district, but in others also—chiefly, however, the productions of Birmingham. Among the principal objects which attracted attention, were various kinds of pottery, contributed by Mr. Alderman Copeland, especially a number of his beautiful statuettes, now so widely circulated; vases, elaborately ornamented, chiefly in the style of Sévres, busts and statuettes in Parian marble, by H. Minton & Co.; classical productions by Wedgwood & Co.; statuettes by Keys & Mountford; a variety of objects in pottery forwarded by Mrs. Burslem, Messrs. F. & H. Pratt, Dimmock & Co., Boote; besides some exquisite antiques, vases, pitchers, &c., lent by Mr. S. Child, of Rownall Hall, and Mr. Bateman of Knypersley. In glass-ware, the specimens sent by Messrs. Davenport and the Stourbridge Glass Company were conspicuous; and some gilt brackets, mirrors, &c., from the establishment of Mr. Harrison, of Newcastle, are worthy of especial notice. Mr. Potts, of Birmingham, contributed a number of the best of his very beautiful manufacture, embodying a combination of glass and porcelain statuary with metal. The union is extremely felicitous—the golden texture of the metallurgical enrichments effectively enhance the purity of the porcelain, and realise an *ensemble* of chastened elegance. Amongst the articles was a splendid candelabrum, of exquisite workmanship, extremely graceful in proportion, and the details most admirably worked out. Our space will not permit a reference to the many valuable works which Mr. Potts furnished, but we may allude to a triple card-stand. The tazza of ruby glass with gold enrichments, supported by three kneeling female figures in porcelain statuary, upon an ornamental metal base, is of great beauty. To this article the Society of Arts awarded its last Isis medal. Several branch-lights and flower-holders possessed rare merit. The modelling of some animals in connection with the bases of some of these, particularly a sea-horse and a stork, is of the very highest order. Indeed, the manipulatory processes, both of modelling and manufacture, struck us as generally superior to those of any works of the class that have come under our observation. It would be difficult to excel the crispness and brilliancy with which the metallic details are produced. The papier-

* The strength of Mr. Eastlake's case consists in the judgment given by our most eminent artists. What is to be said in answer to the opinions of Mr. Mulready, Mr. Etty, Mr. Landseer, Mr. Uwins, and Mr. Stanfield? These gentlemen all agree in praising what has been done; and although artists are not always the best judges of a picture, yet it is obvious that if any men are qualified to judge on what is dirt and what is glazing, or are competent to express an opinion on the colour and surface of painting, it must be such artists as those we have mentioned. We think our readers will agree with us in the opinion that the Trustees could not have done otherwise than resolve as they did (Lord Ellesmere being present, and the Earl of Aberdeen in the chair). "That, in the opinion of the Trustees, the Report, as made by Mr. Eastlake, is entirely satisfactory, and justifies the confidence which they reposed in his judgment in respect to the pictures in the National Gallery."—*Edinburgh Review*.





C. COHEN, ENGRAVER.

THE WOODLAND GATE.
FROM THE PICTURE IN THE VERNON GALLERY.

W. COLLINS, RA. PAINTER.

much works of Messrs. Jennens & Bettridge have now obtained a European celebrity; and judging from the specimens alone included in this exhibition, it has been most justly awarded. Messrs. Jennens & Bettridge were the first to place in immediate alliance with Art a branch of manufacture which, till then, had been beyond its pale, and it is gratifying to witness the complete success of their zealous and praiseworthy efforts. The only possible objection that the most refined and restrictive taste could raise, in its severest criticism, is the redundancy of ornament to which the peculiarity of the material, and its capabilities of embellishment, render it liable; still the works are of a class in which this excess may not only be tolerated, but where its admission may be deemed a part of its legitimate character. The specimens exhibited realise all that could be imagined of gorgeous and dazzling richness, and embrace a variety of useful as well as ornamental elegancies, viz., chess and "occasional" tables, work-boxes, chairs (two after the design of Jullien), a splendid cabinet, similar to one executed for Jenny Lind, several ink-stands, the Redgrave wine-tray, several flower-stands, &c. The "gem-ensembling" displayed in some of their productions, is a process which originated with Messrs. Jennens & Bettridge, and is alike important for its extreme gorgeousness as for its novelty.

LIVERPOOL ART-UNION.—The annual meeting of this society, for the purpose of receiving the report, and for the distribution of prizes, was held during the past month, the Earl of Sefton, President of the Society, being in the chair. Mr. J. R. Isaac, the secretary, read the report, the principal feature of which was, as a matter of course, the amount of the subscriptions; this was stated to be £307.—more than double the amount of the two preceding years, and there was every reason to believe that even this would have been still greater had the committee been able to deliver the promised engraving at the time of subscribing, but which from some delay on the part of the printer, they could not accomplish. Such a disappointment is not likely to occur in future, as the engraving for 1850 will be printed and ready for delivery ere it is announced for distribution. It also appears that the plan (which we believe to be a wise one) of giving each subscriber a season-ticket of admission to the exhibition of the Liverpool Academy, has not operated to the disadvantage of the latter society, which has indeed profited by its liberality, as the receipts for season-tickets exceed those of the past year. Out of the £307. subscribed, the sum of 315s., one-half, was set apart for the prizes, and divided as follows:—One of 50s., one of 30s., two of 25s., two of 20s., three of 15s., eight of 10s., and four of 5s.; the remainder going for the payment of the engravings, and the necessary expenses incidental to carrying on the business of the society. The report concludes with the well-grounded hope that as the Fine Arts generally are becoming every year better appreciated, and understood, and sought after; and as the commercial prosperity of the country has latterly received a stimulus, so a corresponding success may attend the labours of those who are interested in promoting their welfare.

OPENING ADDRESS AT THE CORK SCHOOL OF DESIGN.—Mr. Willis, the principal of the School of Design at Cork, delivered at its opening, on the 7th of last January, a very able address; in which, after congratulating his hearers on the good effects of such institutions, he pointed out the fact of their having occupied the attention of practical men in that city long before. "The establishment of Schools of Design in our city," remarked Mr. Willis, "although an apparent novelty to many who hear me, they will be surprised to learn, is, in reality, a very old idea but recently revived. They will find, in Smith's 'History of Cork,' written a century back, that their advantages were then placed before the public, on the same national grounds as they are urged at present. At that remote period, attention was called to their obvious importance and necessity, from their striking influence on the productions, at that time manufactured, by our Continental rivals. When Smith wrote, they had then been in operation in France and elsewhere, since the year 1692, so that we may be said to have lost 153 years, in the consideration of the subject."

MANCHESTER SCHOOL OF DESIGN.—On the evening of the 29th of December, the students of this Institution gave a *soirée* in their school-room. The idea originated entirely with them, and the whole of the arrangements, which were highly creditable, were conducted by them; the members of the council, and the masters, Messrs. Hammersley, Kydd, and Dodd, being among the invited guests. The room in which the company assembled was hung with paintings and drawings by many of our leading artists, by the masters of the school, and their pupils.

THE VERNON GALLERY.

THE WOODLAND GATE.

W. Collins, R.A., Painter. C. Cousen, Engraver.
Size of the Picture, 9 ft. 1½ in. by 2 ft. 3½ in.

If this engraving had no painter's name attached to it, there would still be little difficulty in determining the artist by all acquainted with the various examples of our native school. It is a subject which would scarcely have suggested itself to any other mind than that of Collins, who loved to study nature, animate and inanimate, in her most agreeable and unpretending moods; his pictures imbibe that atmosphere of pure rational enjoyment which seems to be the birthright only of those who dwell by the broad sea or amid pleasant pastures. It was among such that the painter studied, and from them he chose his models; the frequenters of green lanes and hedges, the young loiterers about cottage doorways, the ruddy half-clad amphibious urchins who pass the livelong day in gathering their "pearls" by the sea-side, are the beings with whom his pencil chiefly held communion. And much of happiness does the contemplation of his pictures bring with it to all—but especially to those whose occupations keep them in pent-up cities or overgrown towns, and whose knowledge of rustic life, albeit we live in an age of easy and rapid transit, is gleaned from books, and pictures like that before us. We reverence the painter who brings nature in her beauty and her majesty to our own doors, and proffers to the imagination flowers which our feet cannot press.

The "Woodland Gate" was exhibited at the Royal Academy in 1836; Collins painted another picture of the same subject, but with some slight variations, and both works bore the title of "Happy as a King;" the latter picture has been engraved on rather a larger scale than our own, and in order that neither the engravings, nor the paintings from which they are taken, should be confounded with each other, we have thought fit to change the title of our own print. The youngster who rides so fearlessly and joyously on the top bar of the gate is a capital specimen of juvenile daring; he "sits right royally," and is the object of admiration and envy to his less venturesome companions; in the plenitude of his power he feels his independence, and laughs merrily at the greatness he has attained. The other characters in the composition are equally well rendered, particularly the young girl by his side, whose countenance is eminently sweet and expressive. The child sprawling on the ground forms a sad contrast to the others, and may inculcate a lesson of that "vaulting ambition which o'erleaps itself."

The landscape portion of the work is a beautiful bit of pastoral scenery; the further gate opens into one of those richly wooded drives frequently to be met with in the south of England. Every part of the picture is most carefully and solidly painted, in a tone which we think will, for a long period, defy the hand of time. Mr. Cousen has made of it a charming transcript.

CORRESPONDENCE.

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SIR,—I hail with pleasure an article in your Journal of this month on the above topic, from the effect it will have in keeping prominent the necessity of a change in the laws relating to it, which, as a producer of many new designs in metal work, I feel require revision, and may be made highly stimulative of improvement.

I need not dwell long on the necessity there exists for exciting our manufacturers to equal the generally very superior designs and execution of the French, that is conceded even by our manufacturers; the government has long evinced its anxiety in the matter by supporting Schools of Design out of the public exchequer, and the gratifying interest taken in the subject by Prince Albert (which has produced a deep sense of grateful respect in the manufacturing classes), testifies not a little to its importance. It therefore remains to be determined how the Laws can be best framed to that end; their efforts will depend greatly on the question of Costs, which will be viewed relatively to the length of time they exclusively benefit the originator; for the amount of registration fees, and the duration of the exclusive right to the use of designs, are, I conceive, the points mainly requiring change in the laws affecting the hardware department of pro-

ductions; nay, in my view, no other features are of prominent interest, as the (conjectured) existence of a tribunal to criticise designs, and decide on their claims to a greater or lesser period of protection, would be most injudicious, and likely to give much dissatisfaction to producers, who might often have reason to question the judgment on a topic truly resting much on personal opinions or predilections, and in some departments of Art more or less influenced even by the fashion of the time. I would inquire, why interfere with the subjects any originator chooses to wish registered? He is the only party risking either money or ability. The shopkeeper, merchant, and the public are all free-agents—at liberty to support, or not, the manufacturer,—and to put their own estimate on the value of his works, which will be kept within the means of consumers, at the instigation of the producer's interest. Nor can I see why legislators should let the fear of foreign competition deter them from extending the period of Copyright, as our laws only operate within the limits of our own shores, and the power to produce as cheaply as other nations would not be affected by the question of protection. I think, too, that the fear expressed lest an extension of the protected period should operate "as a temptation to piracy, which could only be checked by expensive litigation," is groundless; but supposing it had that effect, the existing law expressly provides a punishment, which has hitherto been promptly administered by our local magistracy, a mode of obtaining redress, neither expensive nor tedious. I retain the opinion expressed in my former letter, that the fee might be safely reduced from three guineas to one guinea on all mere subjects of design, as a safe reliance might be felt in the increased number compensating for the reduction in price, and the design should be shielded from piracy until its claim to originality was disproved.

Finally, let it be remembered, the existing inadequate laws were meant to induce improvement by guarding the property of artists and manufacturers in designs; and if the present greatly advanced state of French ornamental manufactures can be traced to their protective system, its adoption here may be judicious, if not necessary; though to produce novelties at the expense of the Government, as alluded to in a late number of the *Builder*, will not, I believe, be desired by our manufacturers, who would, I consider, rather rely on their native energy and perseverance, at once the brightest and most valuable features of the national character—while the countrymen of Shakespeare, Milton, and Byron, will surely not lack imaginative power.

I remain, Sir,

Very respectfully yours,

ORNAMENTER.

BIRMINGHAM, January 7, 1850.

TRANSITIONS OF STYLE.

To the Editor of the Art-Journal.

SIR,—Under the head of "Transitions of Style" in your last number, Mr. W. H. Rogers claims the credit of a new adaptation of geometric principle to foliated design, and accompanies his arguments by a series of nine circular panels, founded, as he says, upon diagrams of old tracery. This claim so directly infringes upon my recently produced work on Design,* that I must request you to give me a hearing.

For years my pursuits have been directed to the object of proving that the medieval architects, both in general features and in matters of detail, designed upon geometric principles. The great majority of architects now admit that the works I have published are sufficiently conclusive as to these principles of working. Having accomplished this, my recent work, the result of long study, proves incontestably that by following the steps of the ancients (i. e. by forming designs upon geometric principles), we have an unlimited field of new combinations before us, and I produced as evidence of this one hundred circular panels upon one fixed diagram; to each of these is affixed a geometric diagram, but on a smaller scale, proving that the most difficult patterns are within the creative powers of the merest child in art. Following this display came other matter in proof of universality, and then a plate of the "Branching of Tracery Skeletons" as the motive for foliated designs.

The following quotations from the description accompanying these designs, will show whether Mr. Rogers has any claim to originality in introducing the matters in question.

P. 10. "Let the workman, as in some degree

* "The Infinity of Geometric Design Exemplified," by Robert William Billings. William Blackwood & Sons, 1849.

ignorant of the first principles of Art, be instructed to preserve a specified and well defined mechanical foundation in any design he is directed to realise, a foundation which shall predominate over the minor details, and the result will be, that in ninety-nine cases out of a hundred, the scrutiniser will fail to observe the working of the details altogether. Of this position we have abundant evidence in numerous examples of old tracery, for the roughly formed mouldings, the frequent inartistic execution of foliage, and of other ornaments, would utterly condemn the whole, were not the defects hidden by the masterly predominance of mind displayed in the main fragments of the structure."

Again p. 17. "To mere tracery examples, we do not intend at present calling further attention. The primary forms of these, however, open entirely new ground, as their skeletons are frequently exceedingly beautiful. Look for confirmation of this point to the plate 'Branching of Tracery Skeletons,' and the reader will possibly incline to the opinion that the flowing foundation lines of tracery are more beautiful than the results. It was within geometric skeletons as a foundation that Gothic architecture first displayed its foliated ornaments even before tracery was invented."

Finally, p. 18. "The illustrations of form delineated are the mere expositions of an individual, and it is a matter of anxiety to him that other minds should be at work upon the subject; but more especially to the department of it, that of changing forms applied to other branches of ornament. Undoubtedly there is a point where the mechanic ends and the artist begins, but no man is entitled to overlook the dry plodding, calculating labour, which must ultimately help him on the way. Let the student only follow the principles and practices of the old artists and he will attain the results they did, in the production of new and excellent designs; and assuredly he is unworthy of their spirit who remains contentedly a mere servile copyist."

So much for my book quotations.

Two years back I lectured upon this subject, first, to the School of Design at Somerset House, secondly, to the Institute of British Architects, and lastly, twelve months back, to the Philosophical Institution of Edinburgh. At each of these places I particularly urged the application of my tracery diagrams to foliated design, and my own practice has founded many successful foliated designs upon the system recommended by me to others.

If your readers will trouble themselves to refer to my work, they will find hundreds of designs, which, by simply placing leaves in the place of cups upon their branches will end in this supposed discovery of your correspondent. To their use the whole world is welcome and I threw out the principle for that purpose. If any body can claim the revival of the principle it is myself, and I now claim the right of distinctly asserting in your pages that Mr. Rogers is not only indebted to my labours for the idea of his paper, but that seven out of the nine designs produced by him are founded upon my work, and the circles he uses would alone prove the matter, for they are exactly the same size as those used by me.

It is possible that when my tracery examples were thus made use of by your contributor, he may have fancied that he was copying from old examples, but even then common courtesy should have compelled some allusion to the channel through which he had arrived at the knowledge of their existence and applicability. I am perfectly willing to allow Mr. W. H. Rogers any amount of credit for the foliated designs he affixes to my geometric branches, but, to use a common proverb, I ask that gentleman when he again "makes brooms," to at least acknowledge from whom he "took the materials."

I am, Sir, your obedient servant,
ROBERT WILLIAM BILLINGS.

LONDON, January 14, 1850.

[We have considered it due to Mr. Billings to insert his letter; next month it will be equally our duty to give Mr. Rogers a means of reply. Mr. Billings is, as a gentleman and an artist, entitled to marked consideration. His position has been, we know, obtained by industry and research, no less than by his high talents; and any statement of his cannot but claim and receive attention. We have no doubt, however, that Mr. Rogers will be able to make his case good. As an esteemed correspondent of our Journal, we are accustomed to place confidence in him; and if he has committed an error, we are sure he will readily acknowledge it and make amends.]

MINOR TOPICS OF THE MONTH.

THE EXPOSITION OF 1851.—The subscription list has been opened by Her Most Gracious Majesty and Prince Albert, the former giving 1000*l.* and the latter 500*l.* It is a fine example of liberality, which we are assured will be generally followed. We have no doubt whatever that a sum sufficient to meet all the expenses will be thus raised; London alone will aid materially; the meeting which took place in the City on the 25th, was too late in the month for us to report. Probably in our next we shall be able to supply some idea of the arrangements in contemplation for carrying out the plan. The Commission has already manifested proofs of activity, and the public will not be inert.

THE VERNON GIFT.—It is known that when Mr. Vernon presented his collection of pictures to the nation he included in the gift three pictures, for which he had given commissions, but which were then upon the easels of the respective artists. The picture by Eastlake is finished. It is a repetition of the subject of the "Escape of the Carrara Family," painted for Mr. Morrison, and exhibited in the Royal Academy in 1834. The picture is what the Italians would call a *replica*, not a copy of the original. It is a work of the highest character, combining delicacy of expression, beauty of drawing, and colouring, which exhibits the true principle of Venetian Art; all these qualities make it a most valuable addition to Mr. Vernon's bequest. There is no name of the present age which will go down to posterity laden with more honour than that of Charles Lock Eastlake. As a painter he stands at the head of his profession. As a writer on Art, no one ever exercised the pen with so much philosophy and erudition. The reports of the royal commission since separately published as *contributions to the literature of Art* will become a text book for future schools; while the *Materials for the history of oil-painting* displays an untiring search after information for which every student is most grateful. The posthumous commission to Mr. Landseer is, we believe, nearly completed. There only remains that of Mr. Mulready and then Mr. Vernon's intentions will be fulfilled.

THE BRITISH INSTITUTION.—Many works of a high degree of merit have been sent for exhibition, but by some mismanagement the joint contributions of Mr. Cooper and Mr. Lee did not arrive until a week after the days proposed for the reception of pictures. Creswick sends three; F. Goodall a composition entitled "The Post Office,"—a large proportion of landscape has as usual been contributed, among which are productions of great excellence. Some very large pictures have been rejected and we think with justice, since in such case the hanging of the pictures of one person in a limited space must operate to the exclusion of the works of many.

THE INSTITUTE.—The opinion of counsel has been taken relative to the recovery of debts due by subscribers to the Institute, whereby it is ascertained that mere absence from the establishment and the non-payment of subscriptions does not exonerate persons who have been admitted as members or subscribers from liability to pay subscriptions until they shall have declared in writing their desire to have their names erased from the books of the Society. A sight of the list of defaulters would surprise the more honourable members of the profession.

THE POOR AND THE FINE ARTS.—The recent exhibition of paintings at Post-office-place, Liverpool, afforded gratifying proof of the orderly and correct behaviour of the poorer classes, and their propriety of demeanour and carefulness in such places. During the last month it was thrown open to the working-classes at two-pence each for adults, and one penny for children; and such numbers repaired to it, that the weekly receipts were as great as when the usual price of one shilling each was demanded. The average weekly attendance during this term was about 3,250, being six times greater than the attendance at the higher charge. During the twenty-three days it was opened at reduced prices, it was calculated that 13,000 of the humbler classes availed themselves of the

opportunity of admiring the Fine Arts, yet not the slightest injury was done to a single work.

THE NEW GALLERY IN REGENT STREET.—We noticed last month the progress of the Society originally formed for the promotion of a free exhibition. The site of their new Gallery is exactly opposite the Polytechnic Institution, the rooms extending backwards on the left of Little Portland Street, and having an entrance from Regent Street. The rooms are four in number, and have been built according to a design of G. Godwin, Esq., F.R.S. The large room is seventy-five feet by twenty-five, the second fifty by twenty-three, the third is a square of twenty-eight feet, and the fourth is a small room. The works are under the immediate direction of Mr. Tyerman of Parliament Street, and it is hoped that the whole will be finished early in February, and, as soon afterwards as possible, the days will be named for the reception of pictures for the exhibition; and if, in its new position, this Institution receives that support which from antecedent experience it may very justly expect, there can be no doubt of its permanent establishment.

GOVERNMENT SCHOOL OF DESIGN, SOMERSET HOUSE.—In our last we briefly noticed the delivery of a lecture on embroidery on 21st December, at the Head School of Design, Somerset House, by Mr. George Wallis, late of Manchester. This was the last of a course of three on the practical application of Art to manufactures, which the Board of Trade had engaged Mr. Wallis to deliver to the students, the others having been delivered respectively on 23rd Nov. and 7th Dec. The first, "On the conditions of design as applied to calico printing," involved the exposition of the leading features of the mechanism and chemistry of calico-printing, so far as it controls the reproduction of the design of the artist. Form and size were shown to be a condition of the mechanical means employed, whether blocks, cylinders, or metal types; whilst colour, as dependent on chemistry, was illustrated by various examples of "madders" as the type of "fast" prints: "steams" being represented by *de laines*; whilst "furniture chintzes" took the position of a mixture of the two methods. The various limitations of design in each of these primary modes of production were pointed out and explained. The second lecture was "On the conditions of design as applied to silk-weaving by the Jacquard loom." This was also illustrated by appropriate examples of manufacture, some of which were of a very high class character. The mechanism of the loom was, as far as circumstances would allow, explained and illustrated; but the relation of the design to the fabric through the medium of the rule paper and cards, and thence to the loom, was made the leading feature, and the various specimens of fabric quoted as illustrations of method, from the broad damask furniture to the ribbon, as also the application of the loom in producing copies of engravings such as the French delight to bring out as examples of their skill as artistic weavers. The third lecture "On the conditions of design as applied to embroidery by hand and by machinery," was equally interesting and effective with the others. The primitive character of this kind of textile decoration was alluded to, and the various methods adopted during the progress of this Art from an early period down to the present time, pointed out. The nature of the embroidering machine invented by M. Heilmann of Mülhausen, and so long successfully worked by the late M. Louis Schwabe of Manchester, and now by his successors, Messrs. James Houldsworth and Co., was explained, and the conditions, on which alone a successful design to be executed by this machine could be made, were illustrated. The lectures were interspersed throughout with practical hints and general comments on the successful study of Art as applied to manufactures; and its necessity as a special consideration of the student strenuously urged and enforced. Large audiences attended the lectures and strongly testified their satisfaction with this essay towards the practical. It gives us much pleasure to record the fact, that the delivery of these lectures at the head school supplies additional evidence (and we imagine

was intended to do so), of the merit of Mr. Wallis as a provincial master, a position which he ought not to have quitted, and to which we hope to see him honourably restored.

HENNING'S HOMERIC TABLE.—This table, designed for the library of Lord Northwick, is now on view at Messrs. Hering and Remington, Regent Street. The surface of the table is covered by a sepia drawing, protected by plate-glass, and designed after Homer's noble description of the shield of Achilles. Flaxman has already treated this subject so finely, that Mr. Henning deserves an extra amount of praise for the boldness and success with which he has grappled with it. The centre is particularly good: Apollo in a quadriga boldly fronts the spectator; the Hours hover over his path, while behind are shadowed forth the principal celestial signs. This is surrounded by the series of subjects detailed by Homer; the Dance, the Marriage, the Judgment in the Forum, the Battle, the Harvest, the Vintage, and the Herdmen attacked by the Lions. A narrow outer border is devoted to a series of Water Nymphs and Tritons sporting on marine animals; the subject varied by the introduction of the story of the Sirens, and an attack of armed soldiers. The foot and column supporting the table are exceedingly meritorious and original portions of the design; the shaft is the stem of the palm, the leaves spreading beneath and upholding the table; at the foot of the tree a warrior is reclining, listening to a female bearing a lute; a Sea Nymph is placed behind, and a Triton blowing his shell; while the triangular base upon which they are seated has at each angle small figures of Cupids riding on dolphins. The entire work reflects much honour on the artist, Mr. John Henning, Jun.; we have never seen a more classic and fitting composition for a library than this beautiful table.

THE HANGERS AT THE ROYAL ACADEMY.—We believe the hangers this year will be Messrs. MacIise, Witherington, and Westmacott. As heretofore, their task will be one of thankless labour; it is one from which any artist would shrink; it must be done, however; and, as our readers are aware, the duty is imposed upon each member in turn. We do earnestly hope that the Octagon Room, and the practice of placing paintings in the Miniature Room, will be abandoned. The defence we know to be, that the mere hanging a picture on the walls of the Academy is a boon to many artists, that it tells in the circles where they are teachers; but it is notorious that little discrimination is used in selecting works for bad situations; if a little good is effected as regards some exhibitors, it is ruinous to others.

THE EXPOSITION FRANCAISE will we believe terminate in February. It is not improbable, however, that a large proportion of the contents will remain in this country for sale; and that some portion will be returned to the dealers in London from whom they were hired for exhibition. We have reason to think the speculation has not been successful; the expenses have been large, and although during the first week or two many visitors paid shillings for admission, of late the rooms have been but thinly attended. This source of income has therefore not been productive; we understand, moreover, that purchasers have been very limited; the prices were high, in some instances we were able to compare them with those asked at the Exposition in Paris, and found that they had generally advanced from fifty to seventy per cent. There were, however, a number of objects of a "cheap" class—inferior in all respects—such as clocks, which would have been dear at any price; of these we understand many were sold, but the costlier articles remain for return. We trust that the managers of the Exposition of 1851 will learn much from this experiment; they will not of course exhibit things made only for sale, but exercise judgment in selection.

THE DIORAMA.—The new picture which is now exhibited here is entitled "The Valley of Rosenlaui," a wild and romantic glen situated in the southern part of the Canton of Berne. This valley or Alpine gorge is at an elevation of 2300 feet above that of Hasli or Meyringen, enclosed between the Wetterhorn and the Schwartzhorn.

On the right of the spectator are the rocks forming a portion of the base of the Schwartzhorn, and on the left appears a path which leads across the grand Scheideck to Grindewald; immediately in front of the spectator, and in the distance, rises the grand Eiger, which reaches an elevation of 15,086 feet above the level of the sea. The view is first seen in a subdued light, and a principal feature of the picture is the Reichenbach, the ever-toiling current of which sparkles with a reality, the closest imitation of nature that can be conceived. The sky gradually darkens and a thunder storm interrupts the everlasting monotony of the falling waters. When the storm clears off, a gleam of sunshine lights and colours the snowy peaks of the grand Eiger with a beauty and brilliancy successfully contrasted with the dark clouds of the passing storm. The other subject is the interior of the Church of Santa Croce, in Florence; which, it may be remembered, has been before exhibited. The picture, however, after a lapse of years will be regarded with fresh interest, Santa Croce being one of the most remarkable churches in Italy. This interior is seen under every effect of light, graduating from that of mid-day to midnight, when the church is artificially lighted for service. The monuments presented to the spectator are those of Michael Angelo, Petrus Antonius Michelius, and Vittorio Alfieri. Like all the similar subjects of this exhibition, the picture offers a most deceptive imitation of an actual interior.

M. CLERGET.—We have received several letters from manufacturers relative to this accomplished designer, of whose works we gave specimens in our last number. One of them says—"I have been to Paris, and at your recommendation obtained several of M. Clerget's beautiful designs; they are indeed very choice; those I purchased from him are real gems for originality and marvellous drawing. Having many years practised from sketches of this kind I feel I can value his productions: I hope to know him better." Another manufacturer writes—"I wrote to M. Clerget for those designs I have received, and am greatly pleased with them; and I ought to thank you for the introduction, which will be very profitable to me." Mrs. Merrifield (we presume we may mention her name) writes us—"I have long appreciated the merit of M. Clerget, and think you have done good service by introducing him to English manufacturers; several of his designs have been useful to me."

THE NELSON MONUMENT.—There seems a fatality attached to this unfortunate structure, whose enemies are not only those who raise their voices and withhold their hands from measures tending to its completion, but actually employ the latter so as to retard its progress. A singular robbery in connection with this column was recently committed on the premises of Messrs. Wood, brass-founders, in Baldwin's Gardens, by some persons who abstracted from the workshops a considerable quantity of ornamental moulding which the firm in question were bronzing for the bas-reliefs. No clue, we believe, has hitherto been found to the thieves, whose object must have been to dispose of the material, rather than to throw any obstacle in the way of finishing the work.

MR. RAWSON WALKER'S CHARCOAL DRAWINGS.—We noticed in a former part of this Journal, (No. 110), the charcoal drawings of Mr. Rawson Walker; and as many inquiries have subsequently been made respecting them, we insert the following observations communicated by one who has tried the method, and is a highly competent judge, as the best answer we can give to these inquiries. The novelty of this method consists in reversing the usual process of drawing; the shades are first laid in on prepared paper with a tone of charcoal of the requisite depth, without regard to form. The lights are then taken out and the forms marked out with proper tools, which remove the charcoal either wholly or partially, according to the tint required. The discovery of a process which would enable artists to execute sketches and drawings in this manner, has long been a desideratum. We have inspected Mr. Walker's drawings, and we congratulate him upon having made the discovery,

and brought the process to a high degree of perfection. It appears to us that such a method of drawing is admirably adapted for ensuring breadth of effect, and for producing delicate gradations of tone, from the most tender aerial tints to the most powerful touches required for the foreground. To these advantages must be added the beautiful grey tint of the charcoal in the middle and half tints, the extreme rapidity and facility with which the drawings are executed, and the neatness of finish of which they are susceptible. The rapidity of the process recommends it strongly in sketching from nature. There is, perhaps, no method by which passing effects can be so quickly and effectively rendered. The rapid changes of the forms of the clouds, and the transient and accidental shadows which pass so rapidly over the face of the landscape, can be rendered almost instantly and with wonderful effect. With such a material, Mr. Ruskin may catch and embody the fleeting and ever-changing forms of the clouds with as much facility as he can describe them with his eloquent and flowing pen. We venture to think that if he once tried Mr. Walker's method of charcoal drawing, he would no longer advocate drawing skies with the lead pencil. For water, still or agitated, and for skies and mountain scenery, the new method is excellent. It is not, however, adapted to architectural or other drawings, which depend chiefly upon lines. The portrait-painter will derive equal advantage from adopting this method, in arresting and fixing the characteristic expression which too frequently eludes the pencil of the artist. The historical painter, also, who sometimes finds it necessary to make ten or twelve sketches before he decides on the composition of his picture, will be delighted to obtain a material which enables him to embody his conceptions with almost the quickness of thought, and to efface them or alter them at pleasure with the greatest facility. In drawing from the living model equal advantages are obtained. When the drawing is completed it must be fixed so as to secure it from being effaced, to which, from the extreme lightness with which the charcoal is applied, it is more liable than other drawings. This is effected by a very simple and ingenious process, which, if desired, can be conducted in the open air, and two minutes after the drawing may be safely deposited in the portfolio, and another commenced. We have heard of some beautiful effects being produced by tinting a charcoal drawing with coloured crayons and then fixing it. Mr. Walker has been occupied seventeen years in perfecting his process and materials. The principal difficulty lies in the preparation of the paper, which must have sufficient tooth to hold the dry charcoal, and sufficient hardness of surface to enable the artist to remove the charcoal, and to leave a perfectly clean light when necessary. This is accomplished without difficulty. We find that Mr. Walker's method has been approved by many eminent artists, and we have been informed that several of them use the materials. Mr. Walker is, indeed, supplied with abundant and ample testimony on this head.

PICTURE SALES.—The announcement of picture sales for the ensuing season shows at present a very meagre list, nor do we hear rumours of any considerable addition being made to it. Those as yet advertised are some finished pictures, studies, and sketches, left by Mr. Etty, R.A., which are ordered to be sold by his executors, and among which, we understand, are not a few excellent productions; some original works by modern artists, Etty, Chambers, Holland, Pyne, Linnell, Bonington, Boddington, Rippingille, Bright, &c. &c.; and a number of copies from the old masters, collected by Mr. Barnard, the late keeper of the British Institution; also some pictures belonging to the late M. Du Roveray. While on this subject, we would mention a matter to which our attention has been drawn by a correspondent, who desires us to "caution buyers against a succession of auction sales, at the West-end, of pictures imported from Belgium. Although the most worthless trash possible, there are names of the highest celebrity among the Belgian artists attached to them." These works are of course manufactured for the market.

REVIEWS.

ANCIENT COINS AND MEDALS. By H. N. HUMPHREYS. Published by GRANT & GRIFFITH, London.

This work, intended as a condensation of all that is known respecting the coins of ancient nations, from the origin of the art of coinage to the fall of the Roman empire, is a lucid and well-arranged narrative of monetary history. A novel and excellent mode of illustration has been adopted, that of representing the coins in exact fac-simile in gold, silver, and copper, impressed in relief, from stamps produced by casts from the originals, so that in looking upon the illustrations you appear to be examining the trays of a cabinet enriched with the rarest and most beautiful of these ancient works, many of which would be quite unattainable, and all costly. By this means we are enabled to judge of them correctly, without the intervention of any mode of drawing or engraving, which might lead to a doubt that they were improved or deteriorated by the process. The author justly observes that "no modern engraving or other imitation of some of the finest Greek coins of the best periods can adequately convey an idea of their excessive beauty, or the sculptural grandeur of their general treatment." This is perfectly true, and we may instance the noble coins of Alexander, and the exquisite medal of Syracuse; the one full of manly beauty and heroic dignity, the other redolent of female loveliness—as proofs of the fact. Nothing but embossing could give a true idea of their beauty and vigorous relief. The engravers of the antique gems, so highly valued, were the engravers of the Greek coinage; and the tasteful eye that can appreciate the one must equally value the other. The magnificent coin of Agrigentum, with the two eagles feeding on the shore, reproduced in plate 4 of this work, is as fine as any gem of the early ages (about 270 B.C.), when it is supposed to have been executed. The later coins of the same kind executed by the Romans by no means equal these charming Grecian works, but they surpass them in historic interest, inasmuch as they give a continuous history of their great events, accompanied by striking and faithful portraits of their rulers. In them we view cotemporary portraits of Julius Caesar, Brutus, Nero, and a host of other celebrities who are the property of history; and we also have cotemporary representations of the buildings erected by them, or the public actions of their lives. It is needless, however, here to insist on the interest and historic value of the noble coinage of Greece and Rome, at once the currency and the medallic history of these countries; it is now allowed on all hands; and the increased taste for numismatology will, perhaps, even receive an additional impetus from the production of this beautiful book, in itself an argument of the increased taste for that branch of science. Should the work reach another edition, we would direct attention to a more correct reference of the coins than occasionally appears between text and specimen, and to the introduction of the coin of Varanes II., mentioned p. 92, as extremely curious, and as if given in the book, but which does not appear. We do not like also to be deprived of our Roman Britannia on the coin of Antoninus Pius; and we question the coins of Carausius, being of Gaulish, and not British, manufacture, inasmuch as the coins of that sovereign found in Gaul (particularly those recently discovered at Rouen), were entirely different in style and feature from those found in this country. On the whole, we can cordially recommend this unique and beautiful volume.

THE ILLUMINATED BOOKS OF THE MIDDLE AGES. By H. NOEL HUMPHREYS. Published by LONGMAN & Co., London.

This work has already been described in our pages, and we have reported most favourably of its beauty and utility as a handbook not only to the student of Medieval Art, but also to ornamental designers of every class. The illuminated borders to ancient MSS. from the sixth to the sixteenth century contain a fund of ornament of the highest and most varied character, and thus repeated for general circulation, must be of eminent service in supplying hints to the modern artist. The present numbers, XI., XII., and XIII., complete the whole series, forming one of the most brilliant of the illustrated books which have appeared in England. The recent numbers before us comprise a splendid original title-page in gold and colours, designed by Owen Jones; the letterpress to accompany the plates in the shape of an introduction to the history of ancient illumination, and several illustrations, of which the most important are two entire pages from the celebrated Epistles of Saint Paul, by Julio Clovio, in the Soane Museum, two

pages from a gorgeous early Italian Bible, and a specimen of the work of the Cretan artist "Rhosus," of the fifteenth century. The latter example is peculiarly interesting, as it shows with what pertinacity ancient crude Byzantine forms and types were retained down to a comparatively late period. Two pages, engraved from the "Great Hours" of the Duc de Berri, will also prove eminently suggestive to the ornamentalist. They are richly decorated with family arms and badges, supported by angels, and assisted in their effect by the introduction of ribbons and delicate foliage. In the production of this charming book we must congratulate the publishers on having secured the sound knowledge and judgment of Mr. Humphreys, and the artistic talent of Mr. Owen Jones, and conclude by recommending the work to all who can afford to indulge in a choice luxury connected with Ancient Art.

ROBERTS'S EGYPT AND NUBIA. Published by ALDERMAN MOON, London.

The end of the year has brought forth the concluding numbers of Roberts's Sketches in the Holy Land and Egypt, which, as a whole, form a work of six volumes, perhaps more generally interesting than any other that has ever arisen from individual enterprise. Alderman Moon, in a brief address to his subscribers, says—"Far from having allowed himself to slacken in his endeavours to do justice to such a work, the latter portions will be found at once to be the most costly and the most beautiful. All who were engaged in its production, from the artists and the authors to the printers, have concurred to make it as honourable to themselves as to the country; and in taking leave of his subscribers, Mr. Moon gratefully acknowledges their spirited support to his undertaking, with which he is more proud to have his name associated than with any other that he has ever produced." Ten years have elapsed since the artist made the acquaintance of the late ruler of Egypt, and a series of years have gone by since we announced the first numbers of this work, which has assuredly more than fulfilled the hope held forth by its early promise. We have closely examined it—during its yearly progress—without observing the slightest diminution of interest in the subject-matter; the last plates are as historically important as the first, and the tone and transparency of the lithographic execution mark an era in the history of drawing upon stone. And the cause is worthy the development of this excellence. In other countries such enterprises are executed only by governments; it is only among ourselves that we find individuals who project, commence, and bring to a felicitous conclusion works which are at once a monument to the memory of the man and an honour to the nation. The cost of such a work is so great as to deter even a numerous class of the most hardy speculators; and the personal peril at which the drawings have been obtained is of such a nature as few persons would readily encounter. If we consider the route taken by the artist in the Holy Land, Petra, and Syria, we find, that taking Cairo as a starting point, he crossed the desert to Suez, whence turning the extremity of the Gulf he passed to Ain Mousa and Hawara, then stretched forward to Mount Sinai, whence he travelled in the direction of the Gulf of Akaba, thence to Petra, Hebron, Gaza, Askalon, Jaffa, Jerusalem, Jericho, Nazareth, Tiberias, Mount Carmel, Tyre, Sidon, &c., &c., and the artist returned with a portfolio enriched with mementos, which are given to the world in a form in every way worthy of the interest and importance of such subject-matter. Mr. Moon, in his valedictory address to his subscribers, says justly, that the last of these plates are equal in all the best qualities of Art to the first. One of the most striking plates of the present issue is "The Simoom in the Desert." The scene is the Desert of Gizeh, near the Great Sphinx; the blood-red sun occupies the centre of the picture, and the dark pestiferous blast enters the scene on the left, and the caravan is thrown into the utmost confusion by the approach of the dreaded visitation. "The Citadel of Cairo—the Palace of the Pasha," is taken from a ruined mosque near the city walls, and looking towards the rock of the citadel, which stretches along the horizon, from where it intercepts the range of the distant Mokattam hills to the great mosque of the Sultan Hassan. The citadel itself is covered with a range of buildings that present in this view rather the appearance of barracks than the palace and mosque of the Pasha, where the court is held. In "The Interview with Mehemet Ali, in his Palace at Alexandria," the likenesses of several of the persons present are preserved with great accuracy, that is, of Abbas Pasha, Colonel Campbell, the late Lieutenant Waghorn, the Artist, &c. Other plates are—"A Scene in the Slave Market at

Cairo;" "The Nilometer;" "The Mosque of the Sultan Hassan;" "Interior of the Mosque of the Sultan El-Ghoree;" "The Ghawusees or Dancing Girls of Cairo," &c. The number contains also title vignettes to preceding volumes; the subject of that for the third volume is a "Scene in a Street in Cairo;" others are "The Great Gateway leading to the Temple of Karnac;" and "The Temple of El Khasne in Petra." In taking leave of the last number of this beautiful work, it behoves us to say that never by publisher to subscriber has good faith been more religiously observed than by Alderman Moon, in the conduct, to its conclusion, of a work which leaves nothing to be done hereafter in the way of pictorial description of Egypt and the Holy Land. To all concerned in its production the public owe a debt of gratitude; first to Mr. Roberts, next (and next only) to Mr. Louis Haghe; and not a little to Dr. Croly and Mr. Brockedon, eloquent and experienced writers, who have written the accompanying letter-press.

A HISTORY OF NEW YORK: from the Beginning of the World to the End of the Dutch Dynasty. By DIEDRICH KNICKERBOCKER. Published by G. P. PUTNAM, New York.

It is nearly forty years, we think, since the first edition of this work made its appearance; so long, indeed, that we were apprehensive our venerable friend Mynheer Knickerbocker, like Van Winkle, must also have gone squirrel-shooting up the Kaatskill mountains, "and have slept the sleep which knows no waking." Whether this be the case or no appears undeterminable, but whatever his fate, he has not left the world without bequeathing it another memento of his having once existed. Now the reader will be disappointed if he expects to find here a sober history of the great American metropolis, the rise and progress of that vast commercial mart, and a statement of *when* and *how* its borders were enlarged and its opulence increased, till all trace of Aborigines and original settler was lost amid the hordes of subsequent emigrants. Nothing of the kind is to be met with here; but in its place, a quaint, humorous history of the city gleaned from its earliest archives and traditions, and moulded into form with exceeding ingenuity and comicality. To use the writer's own words, "The main object of my work is to embody the traditions of our city in an amusing form; to illustrate its local humours, customs, and peculiarities; to clothe home-scenes and places and familiar names with those imaginative and whimsical associations so seldom met with in our new country, but which live like charms and spells about the cities of the old world, binding the heart of the native inhabitant to his home." The material for this history seems to have been ample enough, and heart-stirring enough, though the account of Peter Stuyvesant's army entering New Amsterdam (as New York was formerly called), and its accompanying illustration, suggests other ideas of the chivalry of the period than does the author's "Conquest of Granada," or his "Life of Columbus." The book, however, is altogether a most pleasant one, full of humour, sarcasm, but not ill-natured, and may teach a wholesome lesson to those who would in future times establish new kingdoms and erect new dynasties. There are some very clever woodcuts in this edition, from designs by F. O. C. Darley, an American artist of whom we have spoken elsewhere in laudatory terms; he is one who may fairly take his stand by the best of those of European celebrity in his style. Mr. Washington Irving has done well to secure his services in illustrating the volume.

TALES OF A TRAVELLER. By GEOFFREY CRATON, GENT. Published by J. MURRAY, London.

Mr. Washington Irving appears in this volume under his old cognomen, that which he assumed when he sent forth "The Sketch-book;" there is also some similarity between the two publications, not so much, however, in the matter as the manner. We miss in his present work those descriptive scenes, narrated with so much touching eloquence and full of beautiful moral reflection which were the great charm of his earlier production, and that even now linger in our memory whenever we catch sight of the towers of Westminster Abbey, or drive through the green lanes of our rural districts. Mr. Irving has a strong claim on the esteem of every Englishman for what he has written and said about the old country, for we believe he has done much to create mutual good feeling between ourselves and his fellow-countrymen, and to imbue the minds of the latter with no small portion of the respect and reverence they now entertain for the land of their forefathers. The present volume consists of a series of tales, for the most part independent of each other, of which the scenes lie in various countries, England,

America, Italy, and Holland; they are written in a sketchy but most amusing style, and cannot fail to be appreciated by the group which, at this season of the year, are assembled round the family fireside. There are some clever illustrations, introduced, from the pencil of Mr. F. O. C. Darley.

FRUITS OF AMERICA. Drawn from Nature on Stone. Published by W. SHARP, New York.

This work is executed by an English artist, long resident in the United States, and supplies another evidence of the desire of our Trans-Atlantic brethren to encourage the various departments of Art. Though it bears the title of "Fruits of America," it must not be presumed that all the productions here pictured are indigenous to that country; some are only cultivated there. Be this as it may, the drawings are most beautifully printed in chromo-lithography, and exhibit truthful and tempting specimens from the orchard, the garden-wall, and the hot-house. They are most delicately executed, and the colouring is so clear and brilliant as to lead us almost to infer they have been coloured by hand, rather than by the process of printing. It pleases us greatly to see such a work called for by the increasing taste of the Americans,—a work that must have cost great labour, and entailed no small expense; which could be justified only by the prospect of an extensive sale in the country where it is produced.

RIP VAN WINKLE. Designed and Etched by FELIX O. C. DARLEY, for the Members of the American Art-Union, New York.

Who does not recollect the amusing tale of Diedrich Knickerbocker, as given in Washington Irving's "Sketch-Book?" relating how Rip driven from home by his termagant wife, went squirrel-shooting up the Kaatskill mountains, where he fell asleep for eighteen years, and on awaking and returning to his native village found himself a grey-bearded and unknown patriarch, and instead of the subject of George III. a free citizen of the United States. This story Mr. Darley has illustrated in a series of six etchings. The conception of these subjects, though but outlines, is admirable; they are full of point and humour, with an absence of everything approaching to vulgarity; the drawing of the figures is careful and accurate, and would confer credit upon any school. While America has artists capable of what we find here, we may rest assured that Art, of the best kind too, is making rapid advances in the country.

RELIGIOUS PRINTS. Published by HERING & REMINGTON, London.

These engravings are sent forth by a Society for distribution among the middle classes, the poor, charity schools, and church missionary societies; the object being to enable the nobility, clergy, and gentry, and persons charitably disposed, to give prints of a superior character, after the best masters, to their poor tenants and parishioners at a very moderate cost, by a distribution of an annual series of engravings, illustrating the most important events in the Old and New Testament; which annual series comprises twelve original and highly finished lithographs, from original designs. The size of each print is eighteen inches by twenty-four, and the style partakes of the clear and forcible manner of the German masters, after whose designs they are executed. The names of Overbeck and Müller are a sufficient guarantee for the purity of design and elevation of feeling which should characterise such, and we cannot do less than warmly recommend so wholesome a plan of spreading good and cheap Religious Art among the humbler classes.

EPISODES IN INSECT LIFE. By ACHETA DOMESTICA, M.E.S. Published by REEVE, BENHAM & REEVE, London.

We rejoice to find that the success of the first volume of this charming mingling of fact and fancy has led to the publication of a second. We hope this insect chronicle will be continued for some time to come; the subject may be described as inexhaustible; as yet, the eloquent author has lingered on the public road, we have learned only the habits of, and the lessons given by, our old and intimate acquaintances, the Moths, the Lady-birds, the May flies, the enameled Rose-chafers, the greedy Dragon-flies, and others; but the, to us, unknown insect world craves to be made known to its fellow inhabitants of the teeming earth, and who so well suited to introduce the one to the other as Acheta Domestica? This volume is richly laden with tales of exquisite imagining. "The Sylvan Morality," or "A Word to Wives," is a pleasant homily, which, with its quaint illustration, should find a place on every lady's toilet. Every page breathes of beauty and wisdom.

MANNERS AND CUSTOMS OF THE ENGLISH. By RICHARD DOYLE. Published by BRADBURY & EVANS, London.

Our witty cotemporary *Punch* never made a greater pictorial hit than when he introduced to the public these admirable designs, accompanied by the quaintly facetious "extracts from Mr. Pips his Diary," and we are glad to see them reproduced in a superior and convenient form fitted as a mirthful adjunct to the drawing-room table. The abundant fancy and truth combined in Mr. Doyle's sketches, with the slight dash of caricature exhibited in their semi-antique air, render them most amusing pictures of England as it is. We know them to be highly relished by our Gallic neighbours, who have re-produced them on an enlarged scale; they fully deserve all the commendations bestowed on them, and we question whether anything more abounding in character and incident than "Epsom Downs on the Derby Day," was ever executed in the same space. "The Rush at the Opera," "The Boat-race on the Thames," "The Musical Party," exhibit various phases of character in the best possible manner; but where all is excellent, it is unnecessary to particularise.

HIGHLAND REFUGEES. Painted by FANNY M'IAN. Engraved by C. E. WAGSTAFF. Published by O. BAILEY, London.

Mrs. M'ian eminently deserves the high position awarded her in Art; she feels deeply the true and the pathetic; and, self-reliant, she expresses her thoughts with a happy combination of simplicity and eloquence. Her pictures are poems. They not only tell a tale; but they create new sympathies for it. Under the title of "Highland Refugees," she exhibits in this work the portraits of a Scottish gentleman and his wife: so at least we suppose the two, who, looking over the sea from the French coast, towards Scotland,—after the dismal struggle of '45—quote a passage from the touching ballad, and murmur "We'll maybe return to Lochaber no more." The face of the woman is hidden on the bosom of the exiled soldier—prematurely aged. The story is told most effectively; it cannot fail to excite large sympathy; the portraiture is full of pathos, the hopeless look of the wanderer is a touching story. The print cannot fail to be a favourite; it is a pure illustration of the history of that gallant struggle in which so many devoted clansmen fought and fell.

THE JUVENILE CALENDAR, OR ZODIAC OF FLOWERS. By MRS. T. K. HERVEY. With Illustrations by RICHARD DOYLE. Published by ARTHUR HALL, VIRTUE & CO., London.

We have looked through a number of "Christmas books," intended as "gift books" for the present festive season, which is now passing into the bustle and turmoil of life, and are grieved to record our opinion, that whether designed for old or young, they are singularly poor and paltry: it is impossible to recall any period when the literature of England was more degraded, or "Art" rendered so subservient to paltry "gent"-like composition, as it has been in these books for the many. The age in which we live is unlike any epoch of past history, not only in its rapid overturning movements, but in its aiming to sneer and jest at what has been looked upon with admiration from the time we learned the importance of history, or the value of refined literature. These books compromise all dignity for the sake of a lean jest, and caricature with pen and pencil the genius which, some twenty years ago, we worshipped with beating heart and throbbing brow. We may with justice congratulate ourselves on the "progress" of railroads, the wide diffusion of education, and the increased sympathies which tend to knit the whole human race into a bond of brotherhood, equalising ranks, by addressing the beautiful command of "Friend, go up higher," to those whose modesty, or necessity, contented them with the lower seats. But while we advance in one direction we must not retrograde in another; we may, and we ought to laugh and jest, and we shall be the healthier and the happier for doing so; but we must seek legitimate objects for our mirth, we must not substitute ribaldry for wit, nor feed the hungry upon tainted meats or empty froth. If the age of poetry is passed away, let it not be succeeded by an age of vulgarity: if the keen observation, the high purpose, the rare talent of one or two remarkable men have brought out what we believed shadows until we saw their actual bodies, and found them endowed like unto ourselves,—the multitude of imitators have degraded what they had not the power to illustrate, and caricatured what they lacked the power to comprehend, much less pourtray. There is no end to these spurious "Jokers" who revel in slang, and mistake ribaldry for wit. Our Christmas offerings this year are only on a par with the parish beadle's yearly petition; we looked in vain for the expected "Chimes," or a genuine leaf of a "Christmas Carol;" or for something to cheer and cherish, from him whose violet blooms beneath a nettle; this year, the one was dumb, and the other perverted. And, with hardly an exception, we have had a rush of petty Christmas books only suited for the murky hands of the mushroom "gent," who would balance a cigar on his lip in a lady's boudoir, or enter the pit of the opera in a coloured "tye" and a peletot. Let us hope for better things next season, the gifts of "Christmas time" must not be altogether shorn of the high tone and good taste, both in literature and Art, which is the best passport to the juvenile circle and the drawing-room table. Meanwhile, let our young friends repose upon this charming volume which Mrs. T. K. Hervey has had the courage to write, in these utilitarian times, and the new firm in "the Row" the good sense to publish. Although, like the "Christmas rose," the book has budded forth amid the snows of a severe winter, unlike the "Christmas rose," it will blossom all the year. It has something wise to tell, and pleasant to say of every season; it mingles, without confusion, the real and the ideal; and balances with such admirable skill, and such nice device, the created with the creation, that both reason and imagination are amply supplied. The dream-loving child will discover, *without teaching*, how beautiful is the actual world, and how good and gracious the God who gave it us, to dwell upon and become strengthened. And the child who is too much of the "earth, earthy," cannot fail of being beguiled amid the tales and legends scattered so gracefully throughout the volume, into a lighter and a brighter mood, and become refined. Mrs. T. K. Hervey has a loving heart towards children, and has evinced much more than ordinary judgment by not crowding objects too closely together; it is quite as possible to give too much, as too little, information to a child; the mind, as well as his body, must have room to grow. We congratulate all "little people" on their "new author," and hope Mrs. Hervey will not scorn to devote the treasures of her accomplished mind and feeling heart, to the CHILDREN OF ENGLAND. Mr. Doyle has worked too harmoniously with Mrs. Hervey, not to forgive us for leaving his illustrations to be dealt with at the last. The volume is literally a calendar of the months, and Mr. Doyle has illustrated each "according to its kind;" there are consequently twelve illustrations, all calculated to induce attention and improve the taste; and it is no easy matter to forget the delight with which some of our little friends hailed "Titania and her Violets" and "The Rose Banquet," although they could not understand why we preferred the beautiful conception of "The May-thorn," and "Time and the Holly."

ILLUMINATED ALMANACK. Published by MACLURE, MACDONALD, & MACGREGOR. Bow Churchyard, London.

The year 1850 brings at its commencement the ordinary quantum of Almanacks, with some few of a new kind, and among them we may notice the elaborate and brilliant sheet Almanack issued by MacLure & Co. The composition represents a hall of the medieval age, with an armed knight, taking leave of a lady, before joining his armed retainers. Banners, armour, carved furniture, illuminated books, and the ordinary accessories of a baronial hall occupy the rest of the picture; a stained glass window, throwing its light on the embroidered hanging which occupies the centre, is devoted to the Almanack. The idea is good, but somewhat overwrought; and a serious anachronism has been committed by clothing the figures emblematic of the months in modern costume, a circumstance the more to be regretted as the effect would have been enhanced by making this appear like an antique painting where all else is medieval.

GOVER'S GENERAL AND ELEMENTARY PHYSICAL ATLAS. E. GOVER, Prince's Street, Bedford Row.

Eight maps, clearly and well engraved on steel, coloured in outline, and accompanied by a concise and useful description of the world in general, are here offered for 1s. 6d. It is difficult to conceive anything more useful, or cheaper, particularly as the whole are remarkably well done.

THE HEIRESS IN HER MINORITY. By the Author of "Bertha's Journal." Published by JOHN MURRAY, London.

These volumes are written with the avowed object of tracing the progress of character in a well-intentioned but self-willed young lady; and this character is developed in Ireland, where, as there is a great deal to be done, it requires no ordinary forethought and strength of purpose to do it. The plan is admirably worked out, the great purpose is never lost sight of for a moment, and yet there is an abundance of information and interest conveyed and excited, from the first page to the last. The unforced introduction of scripture readings make it peculiarly desirable for the young, as there is food for the Sabbath, as well as the other days of the week. The author also labours earnestly to interest her readers in the state and condition of Ireland, with which country she is evidently acquainted, feeling a warm interest in its improvement. Many of the scenes, however, are drawn from the poetry rather than the reality of Irish life; but her warm sympathies are enlisted in a good cause, and we should like a few such heiresses as Evelyn becomes, to be "settled" in the wilds of Connemara, as well as amid the unrivalled beauty of Kerry. It is well and wise to interest the young in national questions, and free their minds from the prejudices against sects and countries, which at the commencement of the present century were nourished in every household. In our childhood we were told "to obey our mother and hate the French," and that "if we were not good the big Irishman would eat us." It has become the business of education to eradicate false impressions, and we have never met with any publication which manages to undermine prejudice, while conveying information, so fully and ably as "The Heiress in her Minority." These two goodly volumes are a library in themselves. Our readers must bear in mind that this "progress of character" is beyond the comprehension of little children, but admirably adapted for the young, while the old may read it with pleasure and advantage; in truth, juvenile books are well calculated to instruct our granddaughters, but what makes us "wise unto salvation" will prevent our youth becoming presumptuous, for humility is twin-born with knowledge. When the volumes reach a second edition the author can easily correct a misquotation, where she attributes a stanza from the beautiful poem of "Gungaun Barra," by poor Callanan, to the beaming pen of Thomas Moore. It is no small honour to the Emerald Isle—that one should be mistaken for the other. There is something more than pleasant in the substantial instructive look of these well filled volumes; to country families they are particularly suited, containing such a mass of information on important subjects, combined with such admirable lessons on the management of temper and time.

PRACTICAL HINTS ON PORTRAIT PAINTING. By JOHN BURNET, F.R.S. Published by DAVID BOGUE.

Portrait-painting is, we may say, ignorantly held to be an inferior and mechanical branch of Fine Art; but if it be so, wherefore have we not, even in a century, more than two or three artists in this department whose productions will survive as works of Art? The truth is that those qualities which give pictorial quality to a portrait are not appreciable by the many. In most cases, to use the words of Fuseli, "the aim of the artist and the sitter's wish, are confined to external likeness; that deeper, nobler aim—the personification of character—is neither required, nor, if obtained, recognised. The better artist condemned to this task can here only distinguish himself from his duller brethren by execution, by invoking the assistance of background, chiaro-scuro, and picturesque effects, and leaves us, while we lament the misapplication, with a strong impression of his power. The artist we see not; the insignificant individual that usurps the canvas we never saw—care not if we ever see, and if we do, remember not, for his head can personify nothing but his opulence or his pretence; it is furniture."

In this work, Mr. Burnet founds his remarks and precepts on the practice, especially, of Vandyke, Reynolds, Velasquez, and on the antique, at the same time illustrating his course of instruction from some of the most celebrated paintings of the Italian schools, and with plates, containing heads and features, from the works of those masters. The first of these plates consists of the mouths of children, after pictures by Reynolds, especially the daughter of Lady Gordon, in the National Gallery. This is followed by a plate containing mouths after the antique, wherein it is observed that the mouth in the antique is generally slightly

opened, the teeth being seldom seen, save in representations of fauns, satyrs, and inferior characters that bespeak an ordinary or debased nature. In the third plate, which contains features from nature, the outline of the cheek, and those of the eye and eyebrows are shown as supported by a portion of the hair. The two following plates present, each, two heads engraved from studies in the possession of the Duke of Buccleugh; the originals are sketched in burnt umber or bone brown, and appear to have been done at once. In reference to these Mr. Burnet makes the following interesting observation: "The high lights in Vandyke's portraits are generally in the forehead, cheek-bones, and above the upper lip; these points are often strengthened by the shadows of the features, or darks of the hair coming in contact with them." The sixth plate, which is placed as a frontispiece to the book, presents the well known profiles and full face of Charles I., from the original at Windsor Castle: these different sketches of the head of the king were made by Vandyke to enable Beriani the sculptor to execute a bust of Charles, which work was destroyed in the fire that occurred at Whitehall. Other plates from the works of Vandyke represent Charles I. in his robes, and a lady of the court of Charles; and three plates from Velasquez are accompanied by judicious and instructive remarks on the simple and forcible manner of that distinguished painter. Mr. Burnet has carefully studied the masters upon whose practice he founds his instruction, and by an analytical comparison of the character and quality marking the productions of each, he has deduced a course of instruction which, if attentively followed, cannot fail to impart a great amount of knowledge.

PORTRAITS OF ILLUSTRIOUS PERSONAGES. By EDMUND LODGE, ESQ., F.S.A. Published by HENRY G. BORN, London.

An edition of Lodge's Portraits, at the price of five shillings per volume, is a boon that we could scarcely hope to see even in these days of cheap literature. The first volume, however, of such an edition is now before us, containing not less than thirty portraits, with the biographical notices, commencing with that of Elizabeth of York, Queen of Henry VII., and ending with that of Cardinal Pole. When the prices at which the two preceding editions were published, the excellence of the engraving and the number of the plates, are considered, the reproduction of the work in this form will be regarded as an enterprise of extraordinary spirit. The first edition was commenced in 1814, and completed in forty parts in folio at two guineas and two guineas and a half each. Thus the price of a copy at the lower rate would be eighty guineas. In 1821 an edition in imperial 8vo. was issued in eighty parts at 7s. 6d. a part, the price of the whole being 30*l.*, which was afterwards reduced to one-third. The whole of these portraits being engraved from known pictures, they have at all times supplied to the painter a valuable authority for costume and identical impersonation, and as all the character of the earlier plates is most perfectly preserved in these, the present inexpensive edition will be equally serviceable to the figure painter as either of those that have preceded it.

BUILDINGS AND MONUMENTS, MODERN AND MEDIEVAL. Part VI. Edited by GEORGE GODWIN, F.R.S.

This well selected series of cuts and letter-press from the pages of "The Builder," carries its course well onward; and we have in the present part many excellent engravings of interesting structures at home and abroad. The Waterman's Hall at Ghent (a fine specimen of mediæval skill) is accompanied by some remarks on a knowledge of architecture very worthy of note, particularly to continental tourists.

LITHOGRAPHS OF ROMANO-BRITISH TESSELLATED PAVEMENTS DISCOVERED AT ALDBOROUGH. Published by H. E. SMITH, Parliament Street, York.

Aldbrough, in Yorkshire, the Iseu-Brigantium of the Romans, is a place little visited by the antiquary; but late discoveries, personally superintended by the publisher of these plates, have laid bare the magnificent pavements they represent, as well as other mementos of the great rulers of the world. The plates are singularly faithful representations, and are richly coloured in imitation of the originals; indeed, it is not too much to say that they are perfectly equal to the far-famed works of Lyons, and not inferior, in interest or beauty, to those published by that eminent antiquary.

A COURSE OF LECTURES ON MODERN HISTORY. By FREDERICK SCHLEGEL. Published by H. G. BORN, London.

These lectures, which have a considerable reputation in Germany, were delivered in the year 1810, at Vienna, by royal permission. They have been translated, and are now published as a volume of "Born's Standard Library." Besides the matter contained under the general head of Lectures, there is also "Cæsar and Alexander," an historical comparison, and a paper "On the beginning of our History and the last revolution of the Earth, as the probable effect of a Comet." These histories commence with the migrations of the nations, and terminate with reflections on "Austria, the heart of Europe;" supporting, of course, her pretension to maintain the integrity of her many-kingdomed empire. But neither Schlegel nor any other writer could conceive of a fall resembling in aught the precipitate decadence sustained by Austria in a few brief months. The author traces German civilisation from its birth, and necessarily considers the direct and oblique influences of other nations. The style is simple and lucid, and the name of the author is a sufficient guarantee for the excellence of the matter.

RUSTIC GROUPS IN FIGURES. By GAVARNI. Published by G. ROWNEY & Co., London.

The name of Gavarni as a facetious delineator of the manners and customs of certain classes of Parisian life, is familiar to many. For a long period he held in the French capital the same position that Cruikshank, and Doyle, and Leech, have done and are doing in our own metropolis; but he is, at present, we believe, domiciled here, and every now and then we recognise his presence in various illustrated works. This series of lithographic sketches, however, exhibits nothing of the caricaturist, they have their originals in the peasantry of our country, and the *lazzaroni* of our streets, whom he has grouped, male and female, with amazing force and character; with so free a pencil are they lithographed, that they have the appearance of being done with the camel's hair brush in Indian ink. The drawing of the figures is admirable, and the variety of attitudes in which they are placed shows an intimate acquaintance with the anatomy of the human form. It is long since we have seen studies so original, both in design and execution.

ANTIQUARIAN GLEANINGS IN THE NORTH OF ENGLAND. Drawn and Etched by W. B. SCOTT. Part II. Published by BELL, London.

We are glad to welcome the second part of these "Gleanings," and to testify to an increased improvement in the series. The etchings are extremely well executed, and are delineations of objects having much intrinsic interest; the selection comprises objects of the most varied kinds, many of which are useful studies for the modern designer, particularly the carved furniture, which is very elaborate and beautiful. We would strongly advise the artist to obtain the help of some antiquarian friend in the description of his plates. The inscription on the crucifix is clearly IHS., XPS., and not as printed, and that on the Cordwainer's bowl cannot be correctly given.

THE HISTORY OF ST. CUTHBERT. Published by J. BURNS, London.

This history of the "Apostle of Northumbria," has been a labour of love with a dignitary of the Catholic Church (the very Rev. Monsignor C. Eyre), who exhibits considerable enthusiasm in his task, and a large amount of research. Not a hint of the movements of the Saint, or his relics after death, wherever given, seems to have escaped him; and he has personally visited the spots "made holy" in his eyes by Cuthbert's residence. We cannot go with the author in all his opinions; neither our faith nor our judgment will admit it; but we can award due praise to the enthusiasm and diligence with which he has laboured, and to the style in which he has given his labours to the public in this elegant volume.

THE WILKIE GALLERY. Part 17. Published by G. VIRTUE, London and New York.

A good number of this pleasant and popular work. It contains "Saturday Night," nicely engraved by W. Greatback; "The Guerilla Council of War," engraved by J. C. Armitage with much effect; and "The Hookah-Badar," a capital example of C. Cousen's *burin*. This publication, when complete, will be a worthy tribute to the genius of the painter, and must prove a favourite with the public.